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CAVES AND TEMPLES OF THE JAINS.

DR. KLAUS FISCHER, PH. D.

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LIVE & LET LIVE.

AHINSĀ IS THE HIGHEST RELIGION.

LOVE ALL, SERVE ALL

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To Friederike Mrasek



LATE S'RĪ LALĀ SHIVACHARAN LAL JAIN,
OF JASWANTNAGAR.

Late S'rī Lala Shivacharanlal Jain was a great lover of Jain Art and Culture and also a donor for the cause of Jainism He bequeathed his whole property for the sacred Cause in his life time & a trust has been established according to his wishes, which aims at to promote the research work and propagation of Jain religion, philosophy, art and literature Our thanks goes to the Trust for bearing the cost of this publication

PUBLISHER'S NOTE

The Jain Art, being a great contribution towards the World culture, is significant for its humane message and spiritual meaning. In the midst of the hustle and bustle of the world, which has become dominated with materialism in modern times, the sanctuaries of the Jain art and religion, as the Caves and temples of the Jainas are, give a ray of light and air of hope for the good of humanity Man may retire to these sacred places and gain peace and happiness there. In this instance the publication of the present work on them, we hope, will prove beneficial to all lovers of art and devotees of Truth

When Dr. Klaus Fischer intimated us with his intention to study the art and architecture of the Jainas in South India, we wrote to our Hony. Organisers of the World Jain Mission, particularly to S'rī S. R Sethi, Vittal and S'rī Gulab-Chand Pandyā of Bhopal, and they arranged to provide all possible facilities to Dr. Fischer when he went there to study the Jain art. As a result we have before us this beautiful monograph We are thankful to our Hony Mission Collo-borators and particulary to Dr Klaus Fischer, who was kind enough to accept our request and to give us an opportunity to publish his remarkable work on Jain Art He assures us of his continuous interest in the Jain studies

We record our gratitude to the Trustees of S'rī Shiva Charanlal Jain Trust of Jaswantnagar (Etawah' for their financial aid, which has made its publication promptly feasible. Late Lala Shivacharanlal Jain was desirous of seeing such a book on Jain Temples and Tirthas published and we feel gratified to see it fulfilled in this form.

We cannot forget here to mention our Block makers; The Express Block Works, Delhi and our Printers, The Mahāvira Press, who have spared no pains to make it an standard publication

May peace and happines prevail in the shadow of these sacred monuments.

Aliganj (Etah) U. P
15th Nov. 1957.

— *Kamta Prasad Jain*
Hony Director
The Word Jain Mission

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INTRODUCTION.

Caves and temples of the Jains are distributed all over the Indian peninsula, and were constructed since the dawn of Eastern art up to the present day. Art works of the Jain community are an integrate part of Indian culture. In the following the attempt shall be made to illustrate some chapters out of the history of Indian architecture by photos of Jain monuments.

All the great early indigenous religions of India-Jainism, Budhism, Hinduism-took part in the evolution of all-Indian art forms, structural means and decorative, designs which originated in a Buddhist chaitya hall were also adopted by Hindu temples, the technique developped in the earliest Indian caevs was immediately afterwards used by Jains, Buddhists and Hindus for rock cut architecture, forms of the dwelling house, indigenous or imported from far distand places, gave the model for temples and places. Thus the art of Jain caves and temples belongs to the great history of Indian architecture. Within the latter there are certain features which are typical only for one distinct province of India, the religious life of the Jains contributed to the Indian art the unique aspects of the South Indian bastis and bettas, and of the North-Western Indian temple cities

According to Jaina belief, the great truths of their faith were set forth by all the Jinas, or conquerors of the past and were embodied in definite scriptural works in each successive age The teachings of ths last founder of the religion, Mahāvira, were transmitted to posteriority by his followers, the Ganadharas, in the form of works known as Puvvas and Angas. These and other compositions constituted the canon, which was faithfully preserved at first but later on fell into confusion. In order to restore it, a council was held at Pātaliputra shortly before 300 B. C. under Sthūlabhadra, a disciple of Bhadrabāhu, the head of the church who was then away in another region. Despite the council's best efforts and the sending of Sthūlabhadra to consult with Bhadrabāhu, it was found impossible at this time to reconstitute the canon completely. Bhadrabāhu

could indeed recite all of the texts but he forbade the communication of the last four puvvas to the congregation. In later years the remaining ten of the original fourteen puvvas were also lost to knowledge, but the other sacred works were preserved and were again revised and edited in the fifth century A D. at a council held at Valabhi under the presidency of Devarddhi. It is also indicated in Jaina traditions that the sacred texts were for the first time committed to written form at the Council of Valabhi. Since, however, perishable materials such as birch, bark and palm leaves were commonly used for Indian manuscripts our oldest extant copies date only from around the fourteenth century and later. The language of the oldest works is Prakrit, a natureal form of Sanskrit. From the time of the Council of Pātaliputra on, a schism deepened within Jainism between the two sects known as the S'wetāmbras and the Digambaras, and that while the former cherish the canon whose origin we have just described the latter hold that not only the puvvas but also the Angas and all the original texts have been lost and that the scriptures of the S'wetāmbaras are therefore not genuine. They, the Digambaras, consequently adhere to a secondary and relatively modern (A D. c 600-900) canon of works on history, cosmography, philosophy and ethics. (However, recently a portion of the original Anga literature has been rennovated and published by the Digambaras also, e. g Satasandāgama-Sūtra etc.)

Bhadrabāhu who migrated with some Jainas to the South, on the visitation of a terrible famine in Magadha, is said to have planted Jainism also for the first time in the Deccan. (But there are traces of such evidence which proves Jain prevalence in South long before this migration)

The diverging doctrines of the two sects are in the main as follows.

(1) The S'wetāmbaras decorate the image of the Tirthankaras with earrings, necklaces, armlets, and tiaras of gold and jewels, the Digambaras leave their images naked and unadorned. (2) The S'wetāmbaras assert that there are 12 heavens and 64 Indras, the Digambaras maintain that there are 16 heavens, and 100 olympian monarchs (3) The S'wetāmbaras allow their gurus to eat out of vessels, the Digambaras receive the food in their open hands from their disciples. (4) The S'wetāmbaras consider the accompaniments of the wooden pots for bringing food etc , as alms, as essential to the character of an ascetic, the Digambaras do not admit their importance. (5) The S'wetāmbaras credit the Angas or Scriptures to be the work of the immediate disciples of the Tirthankaras; the Digambaras, on the other hand, maintain that the leading authorities

of the Jain religion are the composition of subsequent teachers or Āchāryas; their original angas being lost (6) The Digambaras hold that salvation is not possible for a woman; although they have the order of nuns as well. The S'wetāmbaras have not, such a view. (7) The Omniscient Being or a Kevalajñānī lives without food according to the Digambaras, who strongly maintain that a monk should not have anything, even clothes. The S'wetāmbaras hold contrary opinions on these points In Pūja the S'wetāmbaras use flowers, sweets e t c., the Digambaras substitute them for dry rice, spices etc The former in contradictum to the latter regard Mālli Nātha as a female Tirthankara.

In comparatively modern times new sects as the Lunkās and Sthānakavāsīs or Dhundiās arose, later on Terāpanthīs and the Aṇuvratīs

But common to all of them are religious speculation and philosophy, and the high ethics of the moral system. Since oldest times the five-fold vow of the Jains was observed non-injury, renunciation of lying, abstinence from theft, chastity and detachment from all external and internal temptations. And the recently fixed rules of the Anuvratas stress upon the same points which are so essential for Jainism

The Vow of Non - Violence, Ahinsā Life is dear to every living being, no other religion in East and West has carried Ahimsā further in respect for and abstinence from everything that has life The most orthodox among the Jainas drink only carefully strained water, and their ascetics before they sit brush the ground before them with a broom of peacock's feather lest any visible animalcule be crushed Regard is observed for the minutest creatures of animal life as possessing soul. Sthānakavāsi Jain monks therefore wear gauze respirators to prevent involuntary inhalation. – *The Vow of Truthfulness, Satya* Truth alone is the essence in this world. A Jain will strive to eschow untruth of every degree It is absloutely necessary for him to keep clear of all untruths that are directly ruinous to the soul of man *The Vow of Non-Appropriation, Achauryya.* It is forbidden to take even a blade of grass, not given by the owner even for picking the teeth, as that would amount to theft. *The Vow of Continence Brahmacharya.* Indulgence in carnal pleasures leads a person to grief, agitation, repentance, uneasiness and despair One should try to fully control one's sexual impulse and should shun all immoral pleasures - *The Vow of Non-Possession Aparigraha* A misguided human being cannot save his soul through the accumulation of wealth. Non - possession is therefore an ideal, gradually to be

obtained by renunciation of possessions.

Long history and tradition, sublime moral attitude and well developed aesthetic sense have combined to create a definite way of living, and of embellishing caves and temples by art works from the earliest periods of Indian architecture up to the present day. This is the common background for our survey on some outstanding monuments of Jainism in all parts of India. We follow a chronological order with geographic subdivision.

—Klaus Fischer.

THE JAINA TIRTHANKARAS

Name	*Emblem*	*Place of Birth*	*Place of Nirvana*
1 Rishabha, Usabha, Ādinātha	Bull	Ayodhyā	Mt Astāpada or Kailasa
2 Ajitanātha (Ajiya)	Elephant	,,	Mt Pārasnātha
3 Sambhavanātha	Horse	S'rīvastī	,,
4 Abhinandana	Ape	Ayodhyā	,,
5 Sumatinātha,(Sumai)	Heron	,,	,,
6 Padmaprabha, (Paumappabha)	Red Lotus	Kausāmbī	,,
7 Supārs'vanātha (Supasa)	Swastikā	Vārānasi	,,
8 Chandraprabha, (Chandappabha)	Moon	Chandrapurī	,,
9 Pushpadanta, (Suvidhi)	Dolphin	Kākandī	,
10 S'ītalanātha, (Siyala)	S'rivatsa	Bhadrapura	,,
11 S'revāmsanātha, (Sejjamsa)	Rhinoceros	Simhapurī	,,
12 Vasupūjya	Buffalo	Champāpurī	Champāpurī
13 Vimalanātha	Boar	Kāmpilya	Mt Pārasnātha
14 Anantanātha	Falcon	Ayodhyā	,,
15 Dharmanātha, (Dhamma)	Thunderbolt	Ratnapurī	,,
16 S'āntīnātha	Antelope	Hastināpur	,,
17 Kunthunātha	Goat	,,	,,
18 Aranātha	Nandyāvarta	,,	,,
19 Mallinātha	Jar	Mithilāpurī	,,
20 Munisuvrata, Suvrata, (Munisuvraya)	Tortoise	Rājagriha or	,,
21 Naminātha	Blue Lotus	Kusāgranagara	,,
22 Neminātha, (Aritthanemi)	Conch Shell	Mithilapuri	Mt Girnār
23 Pārs'vanātha, (Pāsa)	Hooded Snake	S'ouripura Kāsī	Mt. Pārasnātha Pāvāpuri
24 Mahāvīra	Lion	Kundagrāma	

Caves and Temples of the Jains

Klaus Fischer

1

EARLY ROCK CUT ARCHITECTURE

The earliest remains of Indian architecture consist of rock cut sanctuaries which, however, reflect forms of much older buildings executed in perishable materials of wood, bamboo and straw. Door frames, curvilinear arches and many details of carpentry are copied in monuments hewn out of the solid rock. Since the tradition of the Jains is as old as the beginnings of Indian civilisation we find important art works of this earliest period belonging to members of the Jain creed.

(a) BIHAR BARABAR CAVES.[1]

The emperor Aśoka gave order to prepare these caves for the Ājivikas, an ascetic sect, whose founder was closely connected with Mahāvīra. Later on Jains and Ājīvikas separated. Barabar caves belong to the ancient history of the sects and represent the earliest remains of Indian religious architecture, important as historical and as technical monuments. The rock cut sanctuaries of the Barabar hill and the Nāgārjunī hill are situated some thirteen miles south of Rājagriha and twenty five miles east of Gayā, the traveller may alight at the railway station Bela, on the Patnā Gayā line, and walk about six miles to the East. He will cross a romantic scenery with huge boulders and note from a far distant the famous Barabar hills, being a cradle of Indian art as well as of Jain religion. The four chambers on the Barabar and the three on the Nagārjunī hill have been quarried with infinite labour out of the large boulder-like masses of quartzose gneiss which form this range, a site evidently selected as an ideal retreat amidst pleasant, although wild surroundings. Several inscriptions date the caves into the middle of the third century B. C. The chambers have two special interests as on the one hand they are the earliest examples in India of the rock cut method, and on the other some of them are exact copies in the rock of existing structures in wood and

1 The Jains were acquainted with the locality since very ancient period. It is evident from the Mahāpurāṇa that Bharata, the first chakravarti monarch of India and the Son of Shrī Rishbha, the first Tirthankara of the Jains while on world conquest, visited the locality. The Ājīvikas were Jain dissenters and merged in Digambara Jainism during the medieaval period in South India (*Barua , The Ājīvikas*)

thatch. They imitate beehive and waggon vaulted structures which even today are to be found among tribal people, executed in perishable materials. The Lomas Rishi and the Sudāmā cave have been cut adjacent to each other on the Barabar hill, and their interiors are very similar, while the former is exceptional for its ornamental facade. The doorways, notable for their sloping jambs, of both Sudāmā and Lomas Rishi are in the long side of the chamber, clearly an expedient due to the configuration of the whale-baked hill which prevented the excavation being made axially. Inside is a barrel-vaulted hall 32 ft. 9 ins. by 19 ft. 6 ins and 12 ft. 3 ins. in height. At the end of the ante-chamber and entered by a central interior doorway is a separate circular cell 19 ft. in diameter with a hemispherical domed roof 12 ft. 3 ins at its centre Exteriorly this cell has an overhanging eaves like a thatch and, most singular of all, its walls have irregular perpendicular grooves in imitation of upright battens of wood or bamboo. In a word, it is an exact lithic copy of a beehive hut, and almost every part of the surface has been burnished in the so-called "Mauryan polish"-that famous technique of early craftsmen who handled the rough material of the stone until it resembled glass. The facade which surrounds the doorway of Lomas Rishi is an accurate reproduction of the gable end of a wooden structure chiselled in the rock face. The stone-cutter has copied in every detail the handiwork of the carpenter Two stout uprights inclined slightly inwards and some 13 ft. in height form the main support while into the upper ends of these are jointed the two principal rafters, other subsidiary rafters lying parallel. On the rafters is fixed the curved roof composed of three laminated planks, the lower extremities of which are kept in place by short tie-rods, circular in section and obviously turned on a lathe. The doorway, some 7½ feet high, is recessed within a semicircular archway above which are two lunettes forming a kind of fanlight. In the lower lunette is carved a procession of elephants-a motive which should become so frequent in later Indian architectural decoration. We notice that in earliest caves patterns were invented which later on were varied in the different art periods and provinces, as regarding this elephant frieze we quote later examples like those of the basement frieze of the sun temple at Konarak or the rich varieties in Vijayanagar sculpture. The upper lunette of the Lomas Rishi doorway is filled with a diaper pattern of lattice work which again might be a copy of perforated wood and frequent in earlier buildings which our mind can reconstruct according to these later examples Surmounting the gable is a finial which by its shape is derived from a terracotta original, every detail of the facade is sharply chiselled and each part still retains its high polish, the whole except for a few fractures looking as if it had been cut but yesterday.

(b) ORISSA · KHANDAGIRI AND UDAYAGIRI CAVES.

Contemporary with the Buddhistic Hīnayāna monasteries excavated in the Western Ghats, another group of rock cut halls and cells was being reproduced on the eastern side of the country, near Cuttack in Orissa These Jain caves of Khandagiri and Udayagiri are easily accessible from the new Orissa Capital of Bhuvaneshvara. The most important of these sanctuaries date from the second and first centuries B C, while the tradition of the place is still lasting and recognisable in modern buildings. For the student of Indian history the Hāthī Gumphā is of highest interest since it contains the famous inscription of the Kalinga King Khāravela of the Chedi dynasty, middle of the second century B C And the archaeologist finds rich material in architectural details which still betray Iranian influence Mauryan art was strongly influenced by Western Asiatic trends of the rock cut Achaemenid architecture and sculpture. Persepolitan capitals and other decorative designs occur in the caves of Western India, and they are also salient features in the first caves of Orissa, situated about six miles to the north-west of S'is'upālgarh, the capital of the Chedi dynasty. Caves, cells and rock shelters are as early as Mahāvīra's time and were sanctified by association with Arhats. The Hāthī Gumphā contains the famous inscription of the Kalinga King Khāravela. It is a natural cavern. From the inscription we learn that Magadha and Kalinga were two rival powers, and that Jainism was the state religion of Kalinga before As'oka. The Rani Gumphā is said to have been erected during the reign of Khāravela for his queen The cave is divided into an upper storey and a lower storey, both with sculptures showing technique more advanced than in Bharhut, while details of composition and vigorous and animated treatment of figures, suggest a stage of development as noticed in the Sānchī Gateways. Scythian influence may be traced in the tall Dvārapālas, the facade presents Persepolitan pilasters, but at the same time decoration of mango-trees and other objects purely Indian The Chhota Hāthī Gumphā, also belonging to the second century B C, was carved for a Jaina monk. There are elephants carrying flowers for worship and representing early examples of life size sculpture of Indian animals.

(c) SOUTH INDIA : KEEDĀVALŪR.

The rocky hills round Madurā are dotted with natural caverns or those which have been roughly prepared for dwelling purpose. Local tradition is connecting them with the Panchapāndvas; in any case, they are the only remains of a flourishing Jain community before the country was converted to Hinduism. Bus service connects Madurā with Melur, Alayarcoil and smaller places from where lonely hills may be approached: Tirupparakuuram, Anamalai, Sittanamalai and

Keelavalur. The latter site consists of two hills with many excavations of "rock beds" and low caverns with images of the Tīrthankaras.

(d) BIHĀR : RĀJAGRIHA

Rājgir is a place of typically Indian culture dating back from time immemorial and connected with legend and history of the founders of religious communities traceable by early works of art and architecture and carrying on the tradition up to the present day. Thus, Rājgir shall be mentioned several times in our report on the contribution of Jainism to Indian aesthetics later on, we shall have to discuss the structural Jain temple on the Vaibhāra hill, and the modern temples in the environs.

Rājgriha was known as the birth-place of Munisuvrata, the twentieth Tīrthankara, one of the predecessors of Mahāvīra Lord Mahāvīra himself spent as many as fourteen rainy seasons at Rājgir. The Nirvāna of Mahāvīra took place in the town of Pāpā, or Pāvā. This was a place not far from Rājagriha, and is today a small village called Pāpāpurī or Pāvāpurī in the region of the modern city of Bihar Sharif. The Kalpasūtra states "In the fourth month of that rainy season .., in the town of Pāpā, in King Hastipāla's office of the writers, the Venerable Ascetic Mahāvīra died, went off, quitted the world, cut asunder the ties of birth, old age, and death, became a Siddha, a Buddha, a mukta, a maker of the end to all misery, finally liberated, freed from all pains" It is obvious that Rājgir and environs are of special historical interest, since the final death, or the Nirvāna, of Mahāvīra, is the basic point of Jaina chronology According to the tradition of the S'vetāmbaras this took place 470 years before the beginning of the Vikrama Era (58/57 B C.), and according to the Digambaras it was 605 years before the beginning of the S'aka Era (78 A D). By either mode of calculation the date was therefore 527 B C Since that time Rājgir is a religious centre of Jainism, eleven out of the twelve Ganadharas or leading disciples of Mahāvīra attained Nirvāna in Rājagriha. Lord Mahāvīra and his followers found early supporters in such rich householders as Vijaya, Ananda, Sudars'ana and Bahula. King S'renika Bimbisāra himself was a devout follower of Lord Mahāvīra

During the reign of Bimbisāra and Ajāts'atru the city of Rājagriha was at the height of its prosperity. Jinaprabha-Sūri tells us that it contained 36,000 houses of merchants, half of which belonged to the Buddhists, and the other half belonged to the Jains shown forth in the middle as a row of magnificent buildings.

The earliest known Jain inscription is the one on the pedestal of the Jain image recording the name of Mount Vipula and King S'reṇika in a Brāhmī alphabet which may take us back to the Kushāna age. From this time onwards the Jains built their temples on almost all the hills round Rājgir. When Hiuen Tsiang visited Rājagriha in the seventh century A D, he saw many Digambaras on the Pi-pulo (Vaibhāra) mountain, who lodged there and practised austerities incessantly turning round with the sun, watching it for whole the day.

The modern religious importance of the place is largely due to the Jains who, with a characteristic fondness for heights, have built temples at the top of almost all the hills. Sculptures of Jain Tīrthankaras from all periods of the rich history of the place are collected in the village, in the compound of Shānti Bhavan, near the S'wetāmber and Digamber dharams'ālās.

Belonging to our chapter of early rock cut architecture we have to mention the ***Sonbhandār*** caves, in the Rājgir valley, not far from the famous Maniyār Maṭh. An inscription shows that the caves were excavated in the third or fourth century A. D. by a Jain ascetic, images of the Tīrthankaras appear on the walls of all of them· Rishabhadeva, Ajitanātha, Sambhavanātha and Abhinandana.

2

EARLY STRUCTURAL TEMPLES.

In this chapter we have to deal with the earliest specimens of Indian temples which in one place are half rock cut and half structural, and which in another site occur side by side with contemporary caves. In North India we witness the fascinating start of the Gupta period which is correctly looked upon as one of the high water marks of Eastern art. The same spirit of fresh invention and original creation lives in the Kanarese country where South Indian masons under the Chalukyans erected the temples of Aihole, Bādāmī and Pat adakal

CENTRAL INDIA· UDAYAGIRI

Bhilsā preserves in an open air museum many valuable relics of early Jainism, and even today the city is populated by many Jains who have established modern temples In the environs we meet with well known monuments from the ancient history of India the Heliodorus pillar at Besnagar, and the caves and structural temples of the Udaygiri hill About one mile to the North of Bhilsā we cross the river of Betwa and from there we take the way to the West, and after two miles the scenery of the Udaygiri hills arises before our eyes The top commands a beautiful view on the slopes of the river of Bes The Archaeological Survey has numbered twenty caves and temples Numbers 1 to the West and 20 to the East are of Jain origin Number 20 is a subterraneous structure with fine Tīrthankaras, while number 1 was called by Cunningham the "False Cave". It has been adapted out of a natural ledge of rock which has been made to form both the roof of the cella and its portico It is a primitive effort, but at the same time it carries out the conventions of the style, with its flat roof, massive string-course, and a row of four pillars with the wider intercolumnation in the middle The pillars are of the "vase and foliage" pattern. This sanctum is one of the earliest in Indian art, and belongs into the series of the early Gupta temples of Tigawa and Sanchi An inscription dates this structure into the reign of Chandragupta, 382-401 A. D. On the opposite end of the hill, in cave 20, a fine statue of Pārśvanātha is erected, according to an inscription from 426 A. D. by S'ankara, pupil of Gośarman, from the line of Bhadrācārya Architecturally the

patterns of the doorways are notable.

The Brahmanical as well as the Jain temple Number 1 of the Udayagiri hill are comparatively small structures, in size much inferior to the monumental religious edifices which rose later They are obviously only a beginning, but they are important, because they were the nucleus of the temple proper, being in themselves merely a prelude to such a structure in a more matured form.

(b) SOUTH INDIA· AIHOLĒ AND PAṬṬADAKAL.

In the Canarese speaking area, the cradle of the early Chalukyan style is the starting point for the rich development of Dravidian forms. Also here caves and temples lie closely together, however, separated from each other quite distinctly. At Bādāmī the last of the long series of caves belongs to the Jains whilst the temples of the same place are all structural and Brahmanical. The style of these buildings, from the fifth to the eighth centuries, occurs again in the Mahākūtes'vara group and the Nāgnātha temple in the surroundings of Bādāmī, and is also the salient feature at Pattadakal and Aiholé In the latter places also the Jain temples take part in the evolution of these art forms, finally, there is a Jain cave at Aiholé representing earlier stages of workmanship.

As early as in these temples we find two different possibilities in the construction of the tower above the sanctuary: the purely Dravidian one with an octagonal domical finial, and the variety of the Indo-Aryan spire in the shape of a stepped pyramid, truncated above and crowned with a ribbed stone The early Jain temples in the Kanarese districts belong to the Southern type of tower.

At Aiholé there are well preserved remains of two Jain temples, the one being a triple-shrined group in the heart of the village, and the other situated on the hill and to be seen from a long distance The group in the village consists of three repetitions of the same shape porch-antechamber shrine. Small sculptures on the outer wall and a seated image in the interior denote the place as a sanctuary of Pārasnāth The Megūti temple on the hill bears an inscription recording that the structure was erected in 634 A D. by one Ravikīrti during the reign of the Western Chalukyan king Pulakesin II. Also in this building we note that upper storey is with a niche for the image which was a special feature of the Jain temple in the village, of the Pattadakal temple and later on of Jain temples at Lakkundi and elsewhere

Paṭṭadakal is full of the most important structures of early India. About one

mile to the West of the village is a disused Jain temple, nearly without any decorative design but conspicuous with its excellent dressing of cut stone and beauty of proportions. The temple was never finished, the outer wall surrounding the shrine not having been carried up beyond few courses of the basement.

3.

FINAL PHASE OF ROCK CUT ARCHITECTURE.

As we have studied in the previous chapter the art of building by means of dressed stone masonry had already considerably advanced in many parts of the peninsula creating the Gupta forms in North and inventing patterns of Chalukyan architecture in the South. Yet inspite of the progress made in the sphere of constructional architecture, the rock cut form of expression had in the course of so many centuries become so inherent a tradition that it continued to be practised until almost mediaeval times Again we discuss monuments in both North and South where the Jains carved their dwellings together with Brahmanical sites or quite lonely in the wilderness.

(a) SOUTH INDIA SITTANAVASAL

Architecture is luckily simple and elegant. Four pillars support the roof of the cave, two standing in the middle and the other two those at the ends, being embedded on the side of the cave, so that a portion of each alone projects. The central pillars are square in section with the usual octagonal belt in the centre and support capitals which present horizontal flutings. The capitals support the architrave, a long flat beam, which in its turn supports a projecting cornice. On either side of the cave is a niche in which is seated the figure of a Jain Tīrthankara carved in high relief, of almost life size. The surface of the rock inside has been given a finish to suit it for the subsequent fresco-process. The figures carved are not finished as such, for that was left to the painter's plaster and brush. The cave was intended, even when it was actually carved, to be painted over inside. The paintings must have originally covered the whole of the interior as there are traces of colour today on the ceiling, the pillars and their capitals.

The Jaina cave temple at Sittannavasal dates from the seventh century A. D. and is assigned to the Pallava king Mahendravarman I. The place is to be reached by motorable road from Pudukkottai, and is situated at the end of a long rock far from human dwellings. The cave reminds us of the important role which Jainism once played in Southern India and is especially interesting since it pre-

serves fresco-paintings.

(b) SOUTH INDIA-KANARA COUNTRY: BĀDĀMĪ.

Nowadays Bādāmī is a small village, a few miles to the East of Bādāmī Railway Station between Gadag and Bijapur. There are two groups of monuments from ancient times: the structural temples which we have already mentioned and the series of caves, the last in the row being devoted to the Jains and including a beautiful figure of Mahāvīra. The cave was probably cut out in about 650 A.D., and is supposed to have been later on, after 200 years, retirement of the Rāstrakūṭa king Amoghavarsa. Two architectural features shall be mentioned as especially noteworthy.

A broad cornice protects the front of the cave against rain and sun; its inside is carved with patterns of earlier wood constructions connected by metal pieces. This scheme was to become so frequent in the further evolution of South Indian architecture, and occurs in the Vijayanagar buildings, especially in the projecting eaves of the big mandapams.

The Tīrthankara figures are carved in small and big niches framed by various designs of arches. Nearly all arched forms which later on display the salient features of Muslim and Mughal architecture are to be found in this and other Bādāmī caves as decorative devices.

(c) DECCAN: ELLORA.

The importance of the Ellora caves as a high water mark of Eastern art is well known. The five Jain caves lie at the North end of the hill and represent the last phase of Ellora art and mediaeval Indian rock cut architecture at all, probably begun about 800 A D. and carried on continuously for the two following centuries. We admire the richly carved details and the perfected finish, particularly of the pillars, all of which are elaborations of the cushion variety and also in the precision and accuracy of the cutting generally. On the whole there is a maturity as sign of the final phase in the evolution of one branch of art.

The Chhotā Kailāsa standing a little detached from the others, as indicated by its name, is a small copy of the great Brahmanical monolithic temple.

The first temple in the Jain group is the Indra Sabhā dating from about 800 A. D. It is approached through a rock cut doorway which opens on to a square

courtyard of fifty feet side, much of the central portion of which is occupied by a monolithic shrine in the form of a miniature Dravidian temple; passing a large free-standing pillar (dhwajasthamba) and an effigy of an elephant, we enter the interior of the two-storeyed cave. There we learn that it was the practice in rock-architecture to carry out the work from above downwards, for while the upper storey is entirely finished, parts of the ground floor are only blocked out. Even in this final phase of rock cut art we note naive copies of previous timber expedients; moreover, real woodwork was introduced to supplement the rock-work.

The other notable example of the Jain group, the Jagannātha Sabhā, is in general principles and in the treatment of its major parts, of the same character as the Indra Sabhā.

(d) Central India: Udayagiri.

Besides the abovementioned half-structaral temples we find on the opposite part of the same rock some caves which are of no important architectural value, which, however, contain beautiful images. The latter are known from an inscription as belonging to the S'wetāmbaras.

4.

MEDIAEVAL TEMPLES.

The basic forms of Indian architecture being created, the evolution of the temple should cover half a millenium in all parts of the subcontinent. The Northern or Indo-Aryan shape of tower, Central Indian devices of decoration, Chalukyan, Hoysala and Vijayanagar styles were used subsequently and side by side for the embellishment of temples and temple groups. We visit India from North to South, the latter part of the country subdivided once more in an approximate chronology.

(a) GUJERĀT AND RĀJASTHĀN.

The S'wetāmber temples of these provinces which from artistic point of view belong closely together reach from late or post-Gupta examples to the famous Jain temple cities in Kathiawar which continue the religious and aesthetic tradition up to the present day, Girnār and S'atrunjaya.

Osiā.

The village of Osiā lies near the Railway Station Osiā, 32 miles North-West from Jodhpur and abounds in beautiful Brahmanical and Jain temples situated in the village itself, on the outskirts of the dwelling houses and on the hill from where a view is obtained on the neighbouring desert of Thar The Mahāvīra temple is now the centre of a Jain school which is visited from larger parts of the surrounding country. The temple proper, to whom beautifully decorated pillars give access, is situated in the middle of a courtyard with cells We shall meet with this arrangement very often, especially in the Northwest Indian Jain temples where marble images of the Tīrthankaras are installed in cells, or where previously saints used to live in these small rooms. An inscription says that the Osiā Mahāvīra temple existed as early as under Vatsarāja, 770-800 A D. and that the magnificent mandapaṃ was constructed in 956. Later additions enlarged the temple compound but kept always closely to the original style. Thus we admire an artistic unity of great importance

Mārwār Palli.

This is an ancient city, and nowadays Railway Station on the Mārwār-Jodhpur line The Jain temple called Naulakhā was built by Alhana Deva in Saṃvat 1218. Again, the main shrine is situated in the centre of a courtyard composed from small cloisters containing images of the Tīrthankaras with inscriptions dating from V. E 1144 to 1201. From the surrounding wall the visior enjoys a good view on plan and elevation of a temple type which was to become frequent in mediaeval North India.

Sādri.

This small town is accessible by motor road from Falna Railway Station and preserves Hindu as well as Jain temples with inscriptions from the 11th. to the 16 th. centuries. The most important group of Jain temples are situated within the compound of the Jain Dharams'ālā Spires of the Northern variety, cloisters, and main temple are of exactly the same style as Mārwār Pallī. Sādri is a centre for Jain pilgrims who start from here to the walk into the Aravalli mountains for the temple of Rānakpur, which in due chronological order, shall be described after the Ābū buildings

Mount Ābū

Mount Ābū, to be seen from North and South when approaching Railway Station Ābū Road, rises abruptly from the bowles of the earth and presents almost on every side inaccessible scarps 5,000 to 6,000 feet high. Its summit can be reached by ravines cut into its sides. The summit itself opens out into a lovely valley strewn with fantastically shaped rocks and covered with luxurious vegetation. Such a secluded and lovely spot must have attracted hermits and saints in ancient days. Mt. Arbuda, as its name indicates, even in the days of the great Indian epic Mahābhārata, was the sacred abode of Nāga Arbuda, which recalls to our mind the pre-Vidic serpent worship prevalent all over India. The inscriptional evidence dating from the 7th century, however, suggests that Mt. Ābū was a seat of S'aivism and that Jainism did not make its appearance there till the 11th century. It continued to be the stronghold of Jainism till 1320 A. D., but S'aivism regained its ascendency, and we do not find traces of Jainism again till the 15th centuries. Ābū was not only a sacred place for the Hindus and Jains, but Chandrāvatī, the capital of the Paramāras stood here in the 9th-10th centuries.

The dense vegetation has covered the remains of this ancient city and the silting of the tanks has obliterated the memory of their wonderful art

The inscription of Vimala Shāh, the builder of the famous Vimala Vasahī temple at Ābū in 1032 A. D. (hailing from Anahilvād Pātan a city to be described in a later chapter), tells us that a certain Dhandhukā ruled at Chandrāvatī in the time of Bhīmadeva I of Gujerat in the 11th century He had at first accepted the suzerainty of Bhīmadeva, but later transferred his loyalty to Bhoja of Mālwā. This enraged Bhīmadeva who sent Vimala Shāh to punish the recalcitrant Raja and afterwards appointed him military governor of that region. The first Jain temple of Dilwārā, the Vimala Vasahī, was built in 1032 A. D. by Vimala Shāh, the minister of Bhīmadeva I. of Gujerat. Dharmaghosha Sūri installed the image of Ādinatha. The temple, as also the Tejapāla temple, is built wholly of white marble which must have been transported from the famous Makrana quarries, and its transport and carriage up the hill to the temple site must have added immensely to the expenses of the undertaking. There is an air of reserved aloofness about this temple which is in keeping with the austere philosophy of Jainism The temple is surrounded by a high wall of cells, but the courtyard thus formed contains a superb example of contemporary architecture, whilst the images in the cells are in most cases replacements. Within this row of enclosing cells screened by a double arcade of pillars stands the temple, cruciform in plan its length being 98 feet and its widest part 42 feet. Entrance is obtained through a domed porch in the east facing which is a pavilion containing the ten statues of the founder, Vimala, and his family, each seated on an elephant. In most cases, however, the figures mounting the elephants are no longer there Passing the cloistered courtyard, it will be seen that the temple resolves itself into an ordinary grouping of pillars forming an open portico and a vestibule, beyond which lies the shrine. The central octagonal dome is supported by eight columns The richness of marvellously carved and figured columns of the Vimala Vasahī, the wealth of delicate carving in the dome made up of eleven concentric rings containing patterns of human figures and animals, will surprise the visitor

After this one crosses a courtyard and enters the temple of the two brothers, Vastupāla and Tejapāla, which was built in 1231 A D. They belonged to the Porvād Jain community and were the ministers of Vīradhavala. Their charities and building activities have been mentioned in Jain literature in many places. Besides Ābū, there still remain the fine temples of Nemināthā at Girnar, built in honour of Vastupāla's wife, Lalitā Devī. The Tejapāla temple, duplicating the

architectural plan of the Vimala Vasahī temple, stands as the last of the great monuments built in the Solankī style, which came to an end with the occupation of Gujarāt by the Muslims at the end of the 13th century. The striking feature of the Tejpāla temple with its unparalleled mechanical perfection, is its dome which stands on eight pillars; there are in all twenty-six pillars in the portico. The pendant of the dome is a gem in itself: where it drops from the ceiling it looks like a cluster of half open lotuses, whose cups are so accurately wrought, that it fixes the eye with admiration. The principal cell, when lighted, reveals the colossal image of Nemināthа, with his conch-shell symbol on the seat. There are in all 39 cells each containing one or more images. Some of the ceilings of the porticoes before the cells are elaborately decorated. The scenes in the porticoes represent episodes from the life of Nemināthа. Among others there is a vivid portray of the conversion of Nemināthа who was betrothed to Rājimatī, daughter of the king of Girnār. When the appointed day came and the marriage procession drew near the city, Nemināthа saw scattered over the fields cattle that were to be slaughtered for the marriage festivities. Filled with pity, he realized the vanity of human life and giving up the idea of marriage renouncred the world. His intended bride, Rājmatī, followed him.

A fine work of decoration is the Hāthikhāna or elephant room, enclosed by perforated screen work of great charm. Delicate is the carving of ten marble elephants carrying members of the Vastupāla family.

Rāṇakpur.

The famous temple-cities of the Jains, as for example Ābū, Girnār or S'atrunjaya, are laid out on no specific plan, the buildings being arranged on such level spaces as the contours of the hill naturally provide. In one or two instances they consist of several hundreds of edifices, but contain no human habitation, as except for an occasional watchman. At night they are entirely deserted, the gods in their shrines being left to the protection of their own sanctity. Each "tīrtha" represents centuries of devotion which found expression in temple building, and they form the central object of pilgrimages and festivals at frequent intervals. In the style of the individual buildings one variation found preferably in Jain temples is noticeable, and that is the frequent production of a class of temple known as "chaumukha", this is "four-faced". This form of structure owes its shape to the particular character of the image it enshrines, as instead of a single figure facing one way, and therefore requiring only one entrance to the cella, the chau-

mukh is a quadruple image, or a group of four images, either of one Tīrthankara, or of four different Tīrthankaras placed back to back so as to face the four cardinal points. Such a plan necessitated a shrine chamber with four doorways, a structural alteration which affected very considerably the design of the sanctuary converting this into a cruciform compartment with an opening on each side. This again influenced the shape of the vimāna as a whole, a circumstance of which the Jain builders took full advantage in their treatment of the exteriors of this temple type

This type in its purest form will be found in the magnificent building of the Chaumukh temple of Ādinātha, at Rānakpur, or Rānpur, near Sādri in Mārwār. Bus service or a lovely foot path takes the visitor from the small city of Sādri, which has been already mentioned, in to the grand scenery of the Aravalli range, mostly along a small river

An inscription on a pillar states that one Depaka was the architect, producing the building to the order of a "devout worshipper of the Arhats", named Dharanaka, in 1439 A. D. The temple covers a space of over 40,000 square feet, and consists of twenty-nine halls containing as many as four hundred and twenty pillars, the design of no two of which are alike. The general conception resolves itself into a comprehensive structural scheme consisting of an orderly aggregation of shrines, symmetrically disposed around a larger one in the centre, the entire complex erected on a lofty plinth, and contained within a high and solid boundary wall. This wall surrounding a square of 200 feet side, is in reality the main feature of the exterior, as it forms the chief elevational aspect, recalling at the same time those battlemented fortifications of the temple-cities, but in this instance treated more architecturally and also more pacifically Not only does the wall with its massive substructure safeguard the sanctity of the shrines within, but it also emphasises by its almost unbroken circuit that desire for seclusion which seems essential to the devotional ceremonies of the Jains In place of the militant crenellations of the temple-city parapets, at Rānakpur these take the form of light and graceful turrets, one above each of the 66 cells, or bhamlis, attached to its inner face Behind this outwork of pointed fanes rises an array of tall spires and rounded cupolas to produce a charmingly picturesque effect From the middle of three sides of the enclosing rectangle project the temple entrances, each a double storied portal of great elegance, that on the West being the largest, thus denoting the principal approach. Each of these entrances leads through a series of columned courts in to the main halls of the temple proper At first sight the interior

appears to be a complicated labyrinth of courts and pillared halls, but its regular and balanced composition soon becomes evident. Reduced to simple terms it resolves itself into a temple within a temple, a central sanctuary surrounded by a range of chapels and subsidiary shrines The main temple, occupying the middle of the composition, is contained within a rectangular courtyard measuring 95 feet by 100 feet In the centre at the "crossing" or nave of this hall is the adytum, with four entrances, its interior consisting of a cruciform chamber enshrining the Chaumukh, a quadruple image in white marble of Ādināth, the first Tīrthankara. The rectangular courtyard surrounding this main temple is open to the sky, but the four outer sides are enclosed by the range of supplementary courts. The same plan is practically duplicated in the upper storey, while some portions of it, as the compartments on each side of the main sanctuary, rise up to a third storey. Terraced roofs give access to a shrine chamber with four openings.

The principal impression conveyed by this temple is the variety and multiplicity of its parts, yet all are well proportioned and uniformly disposed within the scheme. Then there is the contrast of the pointed spires with the ovoid domes, and the fretted roofs, each of a different character and height, but each signifying the position of some chapel, hall or tabernacle within. In the interior are the unending vistas of the columns interrupted at intervals by open courts, each compartment ceiled with carving of a most intricate character, and the whole illuminated by either direct or reflected light which is thrown from pavement to pillar, and from pillar to screen to penetrate into all parts

Last not least it shall be mentioned that plan and elevation of this temple type was to become model for the Muslin building in Gujerāt. The cruciform arrangement, the many storeys in changing height, and the corbelling technique of constrction ef domes-this all is the salient feature of a building as for example the Jāmi Masdjid at Ahmedabad

(b) BIHAR

The Jains took part in the evolution of that temple type with a central chamber and a surrounding courtyard with many cells; Osiā or Sādrī have been mentioned, and later examples will be found in the Chausat Yoginī at Khajurāho. The type is old, and in Kashmir, for instance, its origin from the Buddhist monasteries is clearly traceable. The tradition of Rājgir has already been described, also during this stage of the evolution monuments are to be found in this place. We refer to the ruins of the brick temple of the Vaibhāra hill; a central chaple

contains a Tīrthankara image, and remains of similar sculptures are scattered in niches of the surrounding cells flanking the large courtyard. The type of construction as well as inscriptions and the style of the sculptures date this famous temple into the late Gupta time.

(c) CENTRAL INDIA.

Architecture and sculpture of mediaeval Central India culminate in the temple groups of Khajurāho. There are earlier temples in Central India where this elabaorate style is being developped, and there are also later buildings which show varities of this magnificent art

Khajurāho

This old capital of the Chandellās, a mediaeval Central Indian dynasty, is situated in the Chhattarpur District of Vindhya Pradesh, 34 miles to the South of Mahobā, and 27 miles north of Pannā. Traces of early Jainism at Mahobā and later Jainism at Chhattarpur, which shall be mentioned later on, point out the importance of this region for the development of the Jain religion.

Excepting a few earlier rulers who were worshippers of Vishnu, the Chandella kings appear to have been S'aivas. They were, however, not opposed to other sects and showed tolerance to Jainism Buddhism appears to have disappeared in the land before the Chandellās

The Khajurāho group of temples, ranging in date from about 950 to 1050 A D. represents a brilliant, though short, phase in the Indo-Aryan style of temple architecture In beauty of outline and richness of carving these temples are unsurpassed by any kindred group of monuments in India They are built of a buff-coloured sandstone imported from the quarries of Pannā, on the east bank of the Ken river

The Jain temples grouped together on the South-East of the site, easily visible as a whole from the Ghantai temple, are six in number some of them of more recent date. The architectural character of the mediaeval temples differs but little from the Brahmanical examples from which they diverge only in the almost complete elimination of any voids in their elevation, or anything resembling the window openings which are such pronounced features in the temples of the other groups. The parallel friezes are elaborated by excellent statuary in the typical

full developped Khajurāho style of sculpture. Rows of figures without architectural interruptions, dominate the entire scheme being continuous right round the structure, with portions projected like buttresses at intervals in an attempt at variety. These projections are carved into the shape of pillared niches enshrining images of special sanctity, with the occasional introduction of miniature balcony having sloping balustrades (āsana) behind which is a group of small figures.

The Pārasnātha temple is the largest, 68 feet long and 34 feet broad, facing east. The addition of a little shrine to the back of the sanctum is a distinguishing feature. The portico preceding this shrine is no longer extant. Internally, the temple consists of three chambers, the mahāmandapa, antarāla and garbagriha. These chambers are surrounded by a common ambulatory passage, encompassed on all sides by a solid wall with pilasters on the inside, to support the ceiling. In the absence of balconied openings, perforated windows are introduced to admit diffused light into the passage The recessed ceiling of the portico is a masterpiece of carving, from the centre of which hangs a pendant decorated with chain and floral patterns and terminating in a pair of intertwined flying human figures. On the entrance door to the temple is a ten armed Jaina goddess riding on Garuda, while on the lintel of the sanctum are seated and standing Jaina figures. The sanctum has an ornamental throne with the figure of a bull carved in front. The original image must therefore have been of that of the first Tīrthankara, Rishabhanātha or Ādinatha, whose symbol is the bull. The apsarās figures on the outer walls of the sanctum are masterpieces of sculpture and display superb grace in their modelling. Specially noteworthy are the figures on the northern side exhibiting a woman fondling a child, a woman writing letters, a little figure extracting a thorn from a woman's foot and a woman at her toilet The decorations of the massive wall which surrounds the temple consist of bold deep mouldings of the plinth and above these are the tiers of statues of Jain Tīrthankaras, and also Hindu gods and goddesses.

The Ādinātha temple is smaller than the Pārasnātha and is located immediately to its north. It has only three chambers of which the ardhamandapa is a modern addition. Over the entrance to the sanctum is a fourarmed Jaina goddess, and the frieze above the lintel depicts the sixteen auspicious Jaina symbols.

Gyāraspur

This village is to be reached by motorable road from Bhilsa Also here all

traditions of Indian religions are represented. About one mile distant are the remains of a Buddhist stūpa; in the village are satī stones and Brahmanical temples, but the special attraction of the site nowadays are the Jain temples, one in the valley which was converted from a previous Hindu temple, and one on the hill with a large courtyard containing so many remains of mutilated Jain images from wich we may draw the conclusion how flourishing Jainism used to be in this part of the country.

In the valley, near the road, we find the Bajramath, a triple shrined temple with standing and seating figures of the Tīrthankaras Either this temple as a whole has been acquired from the earlier Hindu community, or the Jains have brought building materials from Hindu temples in order to instal their own images.

On a projection of the hill there is a terrace with the temple of Malade, conspicuous like the Bajramath with its fine spire in the Northern form of Indian architecture. The workmanship of the decorative detail of the exterior, and the huge images in the sanctum display the high standard of art and architecture prevailing for long time over a great area of Central India.

(d) SOUTH INDIA

The vast area to the South of the river Tungabhadrā up to Cape Comorin comprises many periods of artistic evolution and different regions with special characteristics. We try to sketch the chronological sequence and to keep close to provincial boundaries at the same time

Earliest buildings in Mysore State

In the Norh Eastern corner of Mysore, round the famous centre of S'ravana Belgola, we find Jain temples in the earliest forms of the Dravidian style

S'RAVANA BELGOLA

From the two S'ravana Belgola Hills the bigger one, Indragiri, contains the image of Gomates'vara, surrounded by later temples As far as architecture is concerned, the earliest and finest examples are to be found on the smaller hill known as Chandragiri or Chikka-betta The oldest examples go back probably to the eighth century, while the majority is contemporary with the erection of Gomates'vara about 1000 A. D. Following the Dravidian style their plans and elevations are very similar to each other. The style created for the oldest buildings

was continued in the same way for the 11th and 12th century buildings on this hill.

The Chandraprabha Basti consists of an open garbagriha, a sukhanasi, a navaranga and a porch and enshrines a seated figure of Chandraprabha, the eighth Tirthankara. The inscription on the rock close to the outer wall of the navaranga states that a basadi was built by S'ivarāma and it may be concluded by its paleography that it refers to the Ganga king S'ivarama II Then this temple would be one of the oldest on the hill, about 800 A. D. But it appears to have been rebuilt at a much later date with brick and mortar probably over the old plinth.

The Chāmunda-Rāya Basti is the finest and one of the oldest and also largest temples on the hill It is a homogenous structure consisting of a garbagriha with an upper storey and a tower over it and is dedicated to Nemināṭha, the twenty-second Tirthankara The inscription regarding the construction of this temple clearly states that it was caused to be constructed by Chāmunda Rāya and hence its date may probably be 982 A. D. The image of Nemināṭha, however, was brought later on into this temple

The S'āsana Basti has the walls above the plinth built of brick and mortar.

The cell is dedicated to Adināṭha, whose image is flanked by chāmara bearers. The inscription states that the temple was caused to be erected by the general Ganga Raja, its name being Indirakulagriha; the basti was probably built in 1117 A D To the same period belongs the Eradukatte Basti, granted by Lakshmi, wife of Ganga Rīja According to the inscription 1117 is also the year of erection for the Terina Basti, a car like structure.

Sāntaladevī, the inscription declares, built the Savatigandhavārana Basti in 1123 A. D Salient feature of this building is the brick tower. Also this building displays fine ornamentation in pilasters and octagonal and sixteen sided fluted pillars; the figures of S'āntināṭha and his yaksha and yakshī Kimpurusha and Mahāmānasī are likewase noteworthy

KAMBADAHALLI

From S'ravana Belgola a bullock cart track, which during fair weather is also to be used with bycicle, leads to a small village, Kambadahalli, the name of which is derived from the lofty Jaina pillar near its north-west corner. This pillar with a seated Brahma on the top is especially elegant; similar pillars we find on the Indra-

giri and Chandragiri hills at S'ravana Belgola, at Melige, Mūdabidri or Kārkala. To the west of this pillar stands a group of seven shrines belonging to the oldest monuments of Jainism in Mysore State. The earliest structure with an image of Ādinātha in its cell may be dated about 900 A. D. according to the plan and the decorative details of very early Dravidian design. It is a cross-shaped trikūtāchala with straight sides having three garbagrihas with open sukhanāsis and a common navaranga with a porch of two ankanas, the entire group facing north. The towers above the garbagrihas are of various shapes: round, square and octagonal. But everywhere the dome is bulbous this being a preferred decorative device also for pilasters and windows of that style. At one of the birth places of the South Indian style of architecture, at Mahāvallipuram, we note the first instances of these patterns, which from there spread not only over whole of the Southern provinces but also to far distant buildings as the Kailās'a temple in Ellorā.

From the remaining buildings one is well preserved, while the other is damaged, moreover, Tīrthankara figures are found lying scattered every-where. Ten feet in front of the porch of the trikūtāchala is a pair of twin temples built facing each other and generally similar in character to the central shrine of Ādinātha. There appears to have been a compound wall enclosing these five shrines thus being a complex of the so-called Panchakūta Basti type as which the temples are indeed generally known. About twenty feet to the north of this compound wall is another large temple some interior chambers of which have been destroyed, the main image of S'āntinātha, however, and that of a female goddess, are fortunately well preserved The high basement of this temple has a finely carved frieze of ridden horses, elephants, lions and yalis. This temple immediately preceding the Hoysala style, may be attributed to the beginning of the twelfth century A. D

HUMCHĀ.

This village is situated on the road which leads from Tīrthahalli to the north, its history is closely connected with the religious activities of South Indian Jainism. Jinadatta, from Mathurā, is said to have established the Jain community of Humchā in 159 B. C. But the first temple is mentioned by an inscription from the year 897 A. D. The main epoch of temple building according to the inscription, however, seems to have been the eleventh century, Vīra-Sāntara, Bhujabala-Sāntara, Cattala-Devi and Vikrama-Sāntara are recorded to have sponsored the erection of Jain temples. Also the archaeological evidence of the existing buildings and ruins proves that the main part of the still visible temples was constructed during the eleventh century. The Dravidian style with the low tower on the garbagriha, with the

decoration derived from rock cut prototypes and with finely carved pillars in the interior connects, these buildings with the architecture of early S'ravana Belgola, Kadambahalli, Narasamangala etc.

The following are the buildings especially worth of mentioning. Near the Jain mutt with its beautiful devices of post-mediaeval wood architecture is a group of two temples which have lost much its beauty due to the restauration. One furlong to the South of the Mutt, in the midst of a lovely garden, there is the temple of Ādināth, a two storeyed structure, the upper part of which, however, was recently covered with a roof from corrugated iron. On the outer walls there are remains of excellent stone sculpture; in the interior of the lower storey we find a good collection of small bronze figures in the early South Indian style. A modern sta rcase leads to the upper storey from where the original bulbous dome of the temple can be seen.

What this temple originally looked like can be studied in the ruins of the Bāhubali temple, situated on the hill overlooking Mutt and village of Humchā. The plan comprises typically garbagriha, sukhanāsi, hall and a beautifully decorated staircase; in the dark cell of the interior a fine sculpture is to be recognised.

At the northern outskirts of the village we find the Panchakūta Basti which gives us even today the best picture of Humchā architecture the site being well preserved and at the same time subject of worship. A small gate leads to the compound and gives first access to the basis of a great stambha richly carved. The axis is continued into the main temple consisting of a central one and a smaller one on either side. The connection consists of a pillared mandapam in which Jain goddesses are worshipped. To the north of this temple and in a square projecting from the courtyard there is the wounderful small building of the Pārasnātha temple with a carved ceiling of best South Indian early mediaeval style. Opposite the comparatively modern building of Chandranātha is situated.

KUNDADA GUDDA AND ENVIRONS.

That Humchā once was the centre of a flourishing Jain community in the Nortwestern corner of Mysore Stace is evident from the partly well preserved, and partly ruined architectural remains of Jain temples. Whilst S'ravana Belgola is well known throughout whole India, the monuments of Humchā have not yet been included into archaeological studies; and those of Kundada Gudda are nearly not at all known. Yet their architecture and sculpture make them two important

places from historical and artistic point of view. At Guddekere, a hamlet on the motorable road (regular bus service) from Agumbe to Tīrthahalli, a foot-path branches of to the East. Since 1913, when the map 480/2 from Mdaras-Mysore was printed, this way has been improved in order to give access to newly opened ananas estates. The latter are situated on the foot of the mountain which is visible from far· Kundada Gudda, 3207 feet high, about four miles to the East of Guddekere. The site is dotted with ancient remains of Jainism In the mentioned map only one temple on the summit of Kundada Gudda is marked the Pārasnāth Bastī, commanding a fine view over wide ranges of high mountains and fertile valleys. The temple rises on a terrace erected at the border of a natural tank on the top of the mountain. In front there is the usual stambha opposite a well carved door gives access to the temple with its hall consisting of artistically carved pillars and a big Pārasnāth image in the garbagriha A huge snake is coiling up twice the body of the standing Tīrthankara and crowning the latter with its sevenfold hood.

From the various other places of previous Jain religion the following shall be mentioned. On half way of the mountain, nearly fully overgrown from the hungry jungle, are the ruins of an important Jain temple The compound the walls of which are nearly all fallen in, was, and is still approached by a magnificent gateway consisting four by eight pillars in regular rows. The temple itself faces East; is damaged by the overgrowing vegetation and by treasure hunters who once opened the floor of the garbagriha and removed the big stone slabs Very fine images of the Tīrthankaras and other architectural design frequent in Jain temples lie scattered in the surroundings. Descending further from the hill to the East we reach the small village Kunda in the neighbourhood of which a site with ruins of a temple is to be found mutilated Tīrthankara figures explain the place as a former stronghold of Jainism Taking our way to the West we reach again the estate at the foot of Kundada Gudda, nearby in the fields are many remains of broken Jain images

Later Chalukyan style in Kanarese speaking country

The plan in general remains the same, but all details are more elaborately worked out, special feature being the turned pillars with their polished shafts. A cluster of shrines in that style will be found in the village Lakkundi, or Lokkigundie, seven miles South-East of Gadag Railway Station

LAKKUNDI

Ballala II, the Hoysala made this place his headquarters. There are two Jain temples, a large one with an inscription from 1172 A. D., and a smaller one close behind it.

The greater, the old Jain temple, at the Western end of the village, is built from blocks which have diminished in size in comparison with those of Pattadakal and Aihole, which are yet, however, large and heavy enough to be piled up without any cementing material. The Dravidian roof is well defined both by simple square plan and distinct storeys The cornices have lost the heavy character of earlier temples, and are broken up into elaborately wrought details. The corner and central caps have become a new artistic unit Again we note one feature typical in South Indian Jain temples. the upper storey with an additional shrine for Tirthankara image. In this Lakkundi temple the upper chamber raises the tower considerably above the substructure, and thus imparts a certain amount of dignity to the building. The crowning member is well proportioned, and, with the rest of the tower, forms an elegent outline The walls have rather more ornamental details upon them. The kīrtimukha masks are introduced above all the small arched niches, but they rarely occur on earlier buildings. In each of this circular niches above the cornice is a seated Jina. The walls are pilastered, and some of the spaces between the pilasters are decorated with small pavillions. The interior of the temple is relatively simple. Seated upon his simhāsana was a Mahāvīra image, but this has dissapeared some years ago. On one pilaster, in the Northern part of the doorway of the interior mandapa is the abovementioned inscription, surmounted by a seated Jina with sun and moon above

Hoysala· Mysore State

The general impression conveyed by the Hoysala temples, a variety of the later Chalukyan style from AD. 1050 to 1300, is, that, while the basis of their style is Dravidian, in the hands of the Hoysala craftsmen it became a very different thing. The temples are famous for their decorative details and it is not the architect, but the tradition of South Indian sandal-wood carvers, ivory workers, metal casters and goldsmiths who were responsible for the common aspect. The art of fine chiselling is unsurpassed

JINANĀTHPUR.

The small village is situated about a mile to the North of S'ravana Belgola

and houses many remains of Jain culture. The most important structure is the S'āntināṭha Bastī built by Rechimayya who made it over to Sāgaranandi-Siddhānta-deva about the year 1200 A D The temple consists of cell, vestibule and hall; the well carved image of S'āntināṭha is seated on a lion pedestal. The garbagriha is guarded by two dvārapālas The navaranga has elegantly executed pillars adorned with bead work and the ceilings are of especially good workmanship. The outer walls lavishly decorated with geometric and floral designs contain images of Tīrthankaras, yakshas, yakshīs, musicians etc

HALEBID.

Belur and Halebid are well known for being centres of Hoysala architecture and sculpture Also the Jain temples take part in the evolution of this singularly rich decorative type About two furlongs to the South of the Hoysales'vara temple of Halebid, by the road side there is the little hamlet of Bastihalli. To its South is a compound in which stand three Jain temples The westernmost of these is dedicated to Pārasnātha and has a stone pavilion in front borne on thirty-two elegant pillars of pot stone The basement and the parapet of the outer wall of the temple are ornamented with good sculptures The navaranga hall of the temple has a number of towered niches which formerly contained images of the twenty-four Tīrthankaras The central ceiling is perhaps the best carved in Halebid at all. It is borne on twelve beautiful pillars of hard dark stone perfectly designed, carved and finished. They are so finely polished that one can see one's face and figure reflected The main image is a colossus of black stone fourteen feet high representing Pārasnātha, with a seven hooded cobra over his head. The figure is nude and has the perfect yogi's smile on his face. Also the Ādināṭha and S'āntināṭha temples of the same place belong to this phase of twelfth century art

The art of the Vijayanagar kingdom

The later mediaeval architecture and sculpture of South India is dominated by the activities of the Vijayanagar kings who sponsored the arts and favoured Jainism equally to all other religious beliefs Also a few traces of painting have been preserved, and fortunately the Jain temples belong to those monuments in which we can study the later phase of Indian mural painting.

HAMPI.

In the Hampi ruins the Jain temples of Ganigitti and the series on the hill near Pampanātha Swāmī and the one near the river are well known; besides that there

are many sculptural fragments of Jain images now collected in the open air museum near the Lotus Mahal. All traces of Jainism in the region of the ancient capital of Vijayanagar, known as far yet, have been found on the Southern bank of the Tungabhadrā. Befofe the foundation of the city proper, however, the beginnings of the Vijayanagar empire were situated in the small village of Anagundi, about one mile to the North of the Tungabhadrā. During recent excursions the present writer discovered rock cut Tīrthankara images also in the surroundings of Anagundi, in the lower part of a boulder which is the basement for the later Hindu temple of Pampasarovara, in the mountains to the South of the road from Anagundi to Ajjunahalli Herewith we have archaeological evidence for the existence of Jains at Anagundi, about whom we already knew by the inscription of Bukka Rāya II, from the middle of the fourteenth century

From these early centres of Jain religion and royal patronage the art of Jain temples in the Vijayanagar style spread all over the Southern part of Indian peninsula For closer studies we select a group round Conjeeveram.

TIRUMALAI.

From the road Tiruvannamalai-Vellore branches a path, opposite Railway Station Madimangalam. After three miles one reaches the hill, lonely situated and visible from long distance. A single temple is crowning the top of the summit, while a large compound is situated down the hill, close to the village which even today is seat of many Jains. To the artistic unity of scenery, architecture and sculpture come additionally the valuable traces of painting from Chola times, preserved in the caves within the great temple compound.

TIRUPARUTTIKUNRAM.

The history of this place, not far from the modern city of Conjeeveram, is very old, and some of the buildings go far back to ancient times, the general impression, however, is owed to the building activities of the Vijayanagar period.

The monuments of Conjeeveram (Kanchi) bear testimony to the fact that city was a stronghold of people of various religions from very early times. According to Hiuen Tsiang, who visited Conjeeveram in about 640 A. D., Kanchi is as old as Buddha, and Jainas were numerous in those days. From the S'ravan Belgola inscriptions we learn about the hierarchy of gurus who taught at Tiruparuttinunram, or "Jina-Kanchi". The famous Samantabhadra is supposed to have lived here in 138 A. D., about 788 A.D. Simhanandi was closely connected with Kanchi,

and to the end of the twelfth century the inscription speak of the guru Chandrakirti. The illustrious Puṣpasena appears to have wielded considerable political influence in his time. The Vijayanagara kings patronised him as a result of the hold that he had over Irugappa, the general and minister of Bukka II, and the sage took advantage of royal patronage He prevailed on his royal disciple Irugappa to do the constructions in the temple, in one inscription the sage himself is cited as the author of the super-structure of the gopura.

The small temple of Chandraprabha goes back to late pallava times. The main compound is owed to the Chola builders, between 985 and 1215 A. D; the compound wall was erected by Alagiya Pallava in 1216 A D Striking features are, however, in the exterior appearance, the gopuram and two mandapams from the Vijayanagar time. The upper brick structures of the shrines are common South Indian style. The shrines are called after Munivasa, Pushpadanta, Vardhamāna, Dharmadeva, Vasupūja, Pārasnātha and Padmaprabha. In the Sangīta Mandapam we find a painted ceiling with the stories of the first, twenty-second and twenty fourth Tīrthankaras.

TIRUPPANAMUR.

From Conjeeveram a motorable road leads through the West, crosses the river of Palar and reaches the Hanūmān Aiyangar temple From here it is a distance of 10 miles to the village of Jain merchants, Tiruppanamur. The Akalanka Basti comprises the usual gopuram, a large mandapam, about 200 years old, and the Vijayanagar temples of Kuntunāth, Pārasnāth and Mahādevi Recently, about 20 years ago, a modern temple of Rishabhdeva was added. Architecture and sculpture are of that perfect style which is also the mark of the later temples at Conjeeveram displaying the skill and taste achieved by the artisans under Vijayanagar patronage.

A big stone mortar in the temple is explained as the one employed by Akalanka to pound the Karmas of the vanquished aliens, and a sculpture on the compound wall showing a Jaina ascetic in the attitude of preaching, as illustrating the propaganda work of the sage who told the people around that Jainism was superior to all other religions, that much virtue would accrue as a result of being a Jaina and that if any one should insist on continuing to be an alien inspite of his preachings the mortar would grim him in no time.

Once more we have to refer to the history of architecture repeating itself so often, independently, in different parts of the world. In Malabar and in the West coast there are wooden temples, stone copies of which were made during the later Middle Ages. Such temples may have either a simple pitched roof of overlapping slabs, or they may have a series of pitched roofs one above another. In these structures as well as in the examples of tomb towers, to be described later on, there is an obvious resemblance to the multiple pitched roofs of Chinese and Nepalese temples. We discuss the monuments in two main centres of South Indian Jainism

MŪDABIDRI

From Mangalore leads a good road through a beautiful scenery to the North and reaches Mūdabidrī with a famous Jain Mutt, the large Chandranātha temple, the smaller Jain temples along the Jain temple road, the tombs of the priests, a very interesting Jain Chowtar's Palace, and a Jain Library as spiritual centre of old and present days

The finest temple is that of Chandranātha, which may have been built early in the fifteenth century It is constructed within a high walled enclosure having an entrance on the east, which opens immediately on to a fine free-standing pillar (māna-stambha) in front of the main doorway. The temple proper consists of three halls, corresponding to mandapas, all combined and connected with the vimāna containing the cella with the Tīrthankara image It was the custom of two and sometimes three of these compartments to form the front portion of this class of temple, and each of these to be designated by a name, in the Chandranātha example they are known as the Tīrthankara, Gaddije, and Bhiradevī or Chitra mandapas. If the exteriors of these temples suggest a wooden origin, the interiors are obviously lithic, as the numerous pillars of the mandapas clearly testify. The Mūadbidri type of pillar is a thickset solid production, in all some twelve feet high, with the lower third consisting of a plain square prism, in marked contrast to the remainder of the shaft, which is circular in section and profusely moulded As to the capital this is a composition of brackets and pendant lotus buds around a squware abacus, the whole a most ornate conception. In their design these pillars are closely allied to that may be referred to as the Chalukyan order, as this prevailed at the time in the country of Mysore. They were produced also by the same technical process, the heavy rounded mouldings being obtained by turning the mono-

lithic shaft in large lathe. The pillars in the Bhiradevī mandapa of the Chandranātha temple are exceptionally elaborate, the shafts being moulded and chiselled into detached lotus petals and miniature balustrades all executed with incredible precision, patience, and skill

Pillars and screens in original wooden material are to be found in the magnificent Chowtar's palace. Gaja-Lakshmī in a lintel above the entrance, an elephant rider formed by various female figures, human pairs in various attitudes derived from the general stock of South Indian decoration. Very fine examples of wooden pillars, more than five hundred years old, are also preserved in the Egmore Museum Madras; they have also been brought from Mūdabidrī where we are allowed to suppose an old centre of excellent workmanship.

Singular monuments are also the tombs of the priests. It appears to have been a local custom to erect a cenotaph in memory of the temple incumbent, although they bear no inscriptions or other means of identifications. The style of these monuments is that of a pagoda like pyramid rising up into several diminishing storeys, each defined by a projecting cornice, the whole being crowned by a finial

KĀRKALA.

The road further to the North leads to another centre of Jainism. Landmarks of history are given by the inscriptions In S'aka Era 1353, i e 1432 A. D, Vīrapāndya causes to erect the colossus of Gomates'vara, 1436 A D the same Virapāndya sets up an ornamental pillar, 1586 Bhairava II establishes the Chaturmukha-Bastī. The elaborated style of this temple is also to be found in a compound of Jain temples at the outskirts of the village

5

RECENT ARCHITECTURE

Since Jainism had soon become an integrate part of Indian life and culture, Jain temples continued to be erected all over the country also during the post-mediaeval centuries, and even today we witness many edifices being newly built. This is the period of mixture of many styles, and the age of copying famous models of the past, but, at the same time, there are also quite fresh trends in Indian architecture We shall visit three various provinces of India and discuss different features of postmediaeval art

(a) CENTRAL INDIA.

Here the forms created at Khajurāho influenced all subsequent centuries The Northern variety of the sikhara tower with its cluster of decorative details was the salient feature in the Hindu and Jain temple of groups of the old Bhundelkhand capital, hence, these vertical lines dominate also later structures. Although not being of the sublime perfection as the unsurpassed model, the temple groups of Chhattarpur (which we cross on the way from Mahobā to Khajurāho) have some characteristics of their own. Scattered over a vast plain they attract the visitor's eye from a long distance

(b) BIHAR

In this case it is not the imitation of one distinct model in the surroundings, but the blending of many various art forms of the past, which is responsible for the beauty of recent Jain temples We allude to the temple groups from the end of the eighteenth century on the hills of Mount Pārasnāth and Rājgir

In these later periods all religious communities of India exchanged their forms. Hindus adopted the dome and the true arch from Muslim tombs and mosques; Muslim buildings followed local trends of indigenous Indian art. Thus, in these Jaina temples we see ideas of the Indian sikhara, of the Persian bulbous dome, or the building type with four corner-towers most probably derived from early Buddhist structures. The Jain temples as a whole, however, are one complete

artistic unity and a kind of second creation

It is the beauty of nature, last not least, which adds much splendour to the work of the man. The Jain temples in Kathiawar and Gujerat, as for example Mount Girnar, Mount Ābū and Rānakpur are world famous for the taste with which they are situated on prominent sites of natural scenery. On the summits of Bihar we realize that this artistic feeling survived in the builders of Jain temples up to the present day

Another element increases the sanctity of these places history, legend and traditon of the Jain Tīrthankaras, and the life of the earliest Jain communities Rarely places will be found where past and present meet each other so closely

Rājgira was the abode of Lord Mahāvira, and even thousand years after him the site of a flourishing temple and monastery The ruins of the latter on the Vaibhāra Hill were already described and illustrated, in their immediate neighbourhood both S'wetāmbers and Digambers have erected their new temples.

The Tīrthankara Pārasnātha had lent his name to the imposing mountain. But Pārasnātha was only the last among many predecessors who attained nirvāna, final release and salvation, on the summit of this hill. Well preserved temples from the eighteenth and nineteenth centuries record the places where nirvāna was obtained by Ajitanātha, Sambhavanātha, Abhinandan, Sumatinātha Padmaprabha, Supārśvanātha, Chandraprabha, Puspadanta, S'italanātha, S'reyāmsanātha, Vimalanātha, Dharmanātha, S'āntinātha, Kunthunātha, Aranātha, Malinātha, Munisuvrat, Naminātha, Pārasnātha

(c) Gujerat

In the same way as we found places in South India entirely dominated by Jain buildings (S'ravana Belgola, Mūdabidri), we come also in North West India across some modern cities preserving oldest Jain tradition in town architecture, temples and libraries. Jaisalmer in the desert of Thar may be quoted as one example; and the buildings of Pātan, about one mile to the West of the Railway Station Patan in District Mehsana, shall be described here. They bring a new feature into the artistic evolution of the postmediaeval centuries the ancient tradition of wood carving-the earliest specimens being lost due to the perishable material-is tastefully revived, sculptural forms of the stone architecture are translated in wood which is painted in bright colours. These Jain temples from the seventee-

nth century onwards are developping new trends and contribute quite fresh features to the history of Indian art.

Pātan, or Anahilvad-Pātan, conspicuous with fine monuments in and around the city, was always closely connected with Jainism. The Kīrtikaumudi informs us on the history of kings of Anahilvād, especially of Vastupāla, the famous Jain minister of the princes Lavaṇaprasāda and Vīradhavala. In 745 A. D. Vanarāja from the Cāvadā-Dynasty, is recorded by the inscription on one statue. Vimala, merchant from Anahilvad, established the Dilwara temples in Mount Ābu in 1030. The Solanki (Chalukya) king Siddharāja worshipper of Śiva, 1094-1143, had the Jain writer Hemachandra, (1088-1172), in his court. In 1594 the Vadipur-Pārasnātha temple was founded by Ratnakumyarāj, and in 1595 a statue of Pārasnātha was dedicated by Vijayasena. Today Jain temples and their surroundings display fine wood carvings; remains of this art are further stored in many places of the town. Jain mannscripts are to found in three important Bhandārs, and a new Pārasnath temple in stone is just under construction

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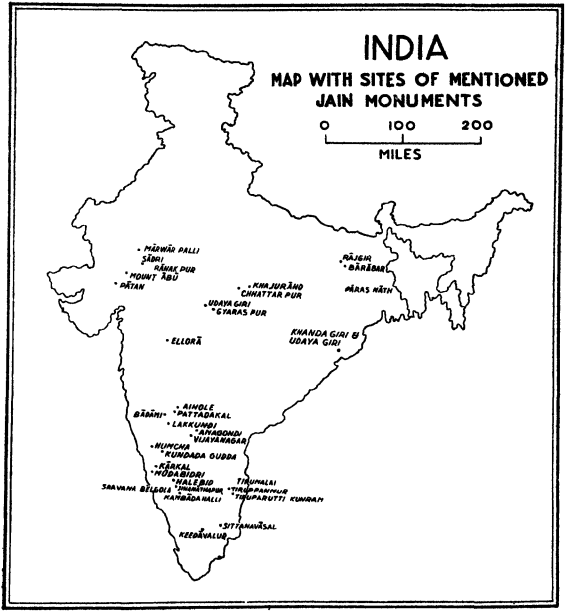
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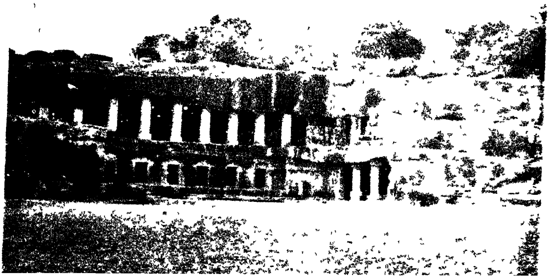
Sketch & Plates.


INDIA
MAP WITH SITES OF MENTIONED
JAIN MONUMENTS
0 100 200
MILES
MĀRWĀR PALLI
ṢĀDRI
RĀNAK PUR
MOUNT ĀBŪ
PĀTAN
KHAJURĀHO
CHHATTAR PUR
UDAYA GIRI
GYARAS PUR
RĀJGIR
BĀRĀBAR
PĀRAS NĀTH
KHANDA GIRI &
UDAYA GIRI
ELLORĀ
AIHOLE
BĀDĀMI
PATTADAKAL
LAKKUNDI
ANAGONDI
VIJAYANAGAR
HUMCHA
KUNDADA GUDDA
KĀRKAL
MŪDABIDRI
HALEBID
SRAVANA BELGOLA
KAMBĀDAHALLI
TIRUMALAI
TIRUPPANNUR
TIRUPARUTTI KUNRAM
SITTANAVĀSAL
KEEDĀVALUR

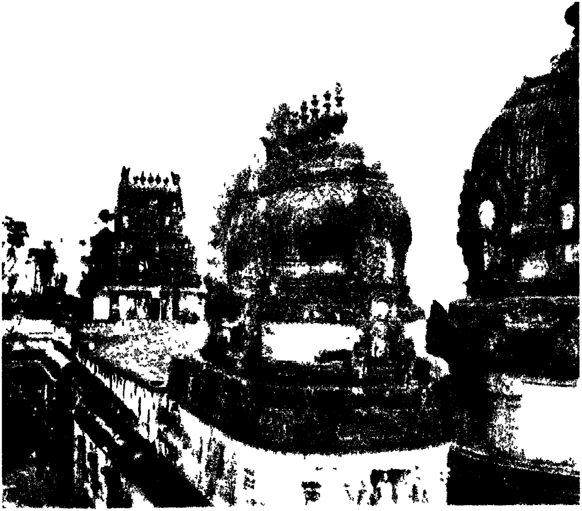




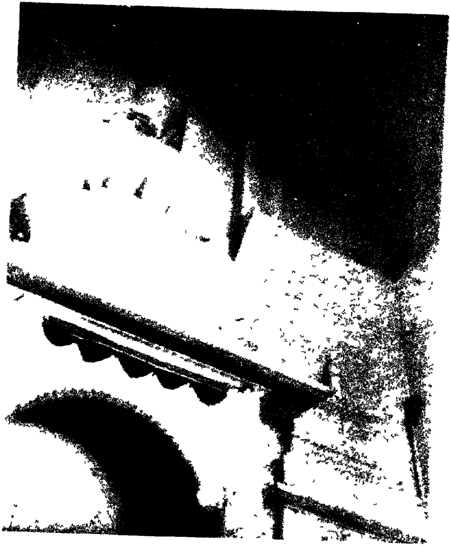
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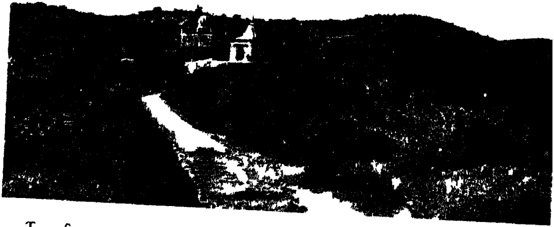
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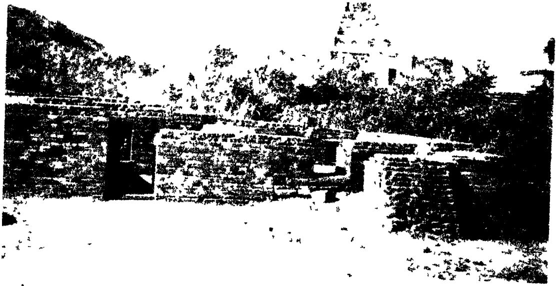
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A B S I Y E VIEW F I A IR (P 4)



Temples on the Hills and [illegible]

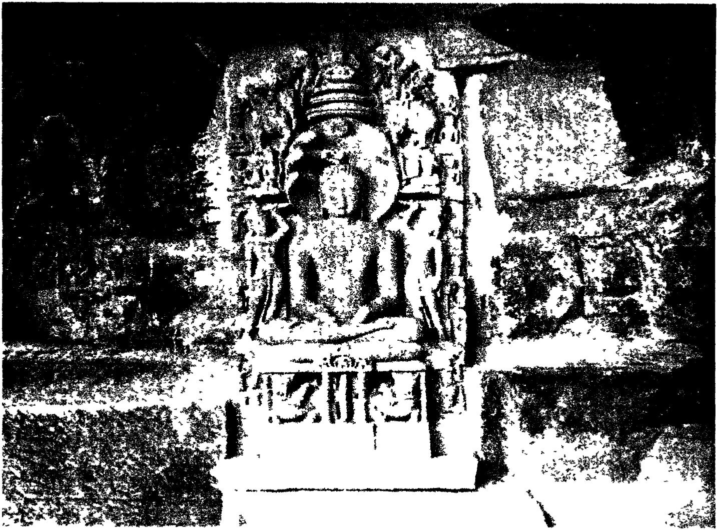


Ancient and Modern Jaina Temples on Vaibhara Hill, Rajgir ([illegible])



AN ANCIENT JAIN TEMPLE ON VAIBHARA HILL, RĀJGIR
(Modern Temple is behind of it), (p 4)





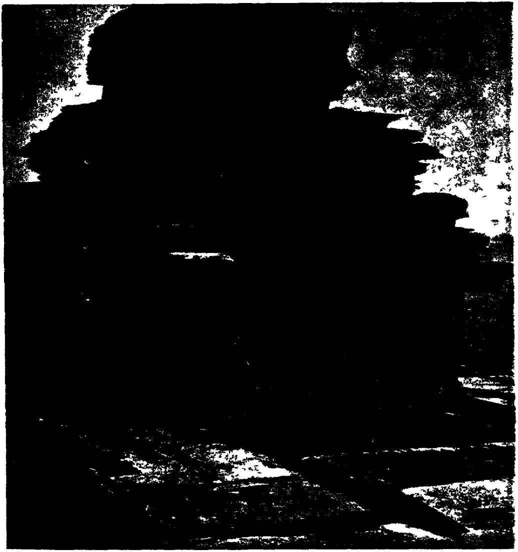
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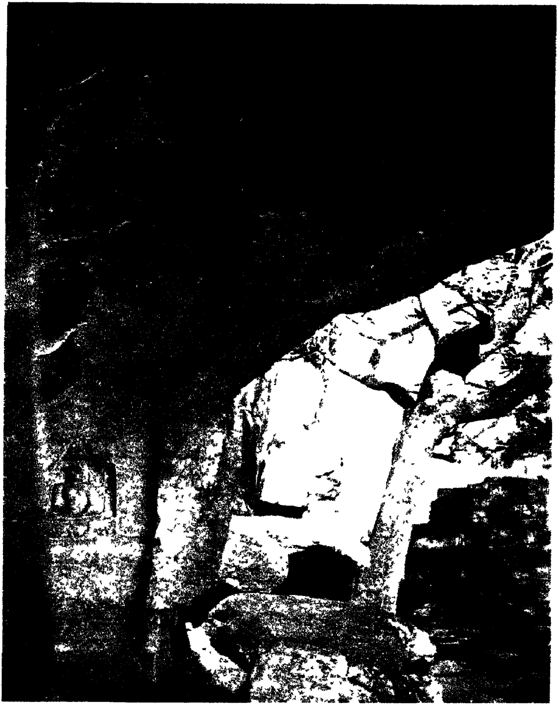
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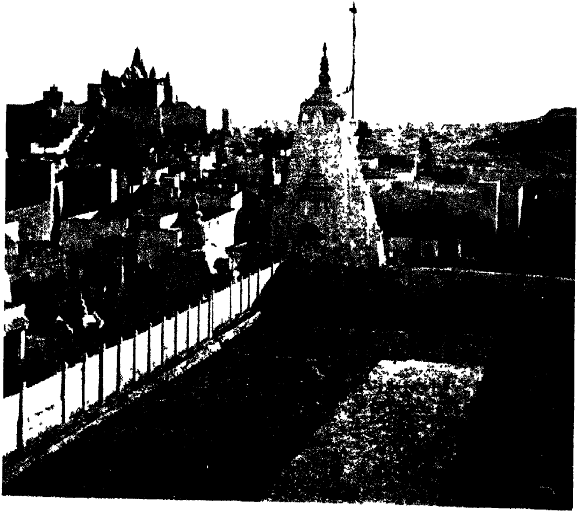


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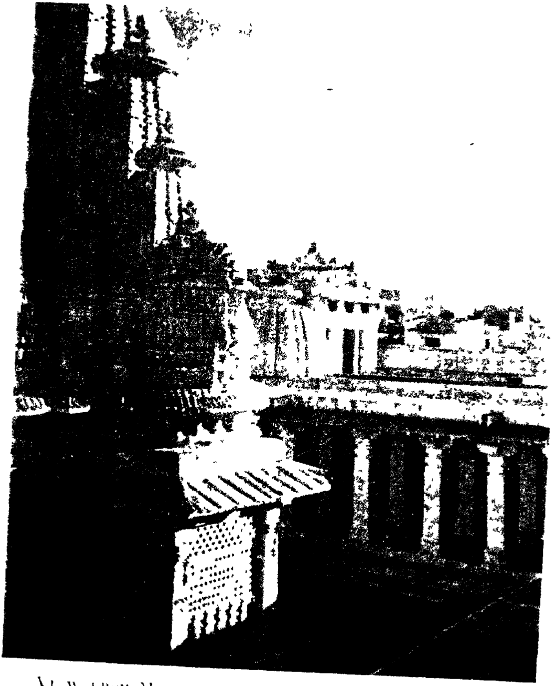


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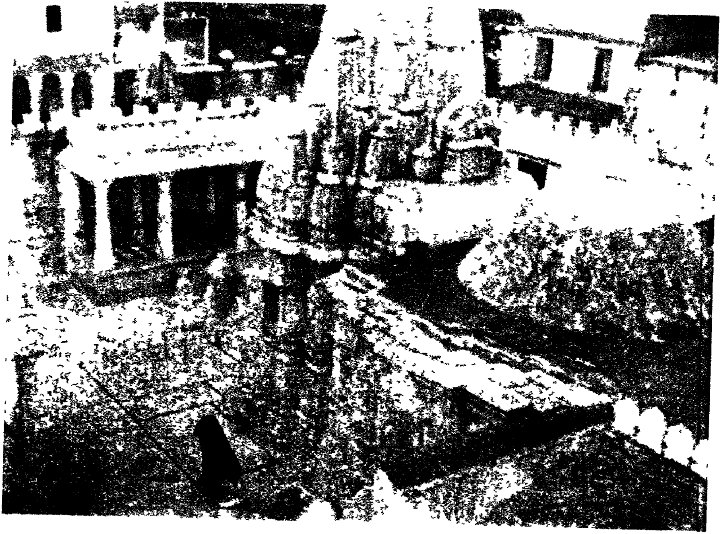


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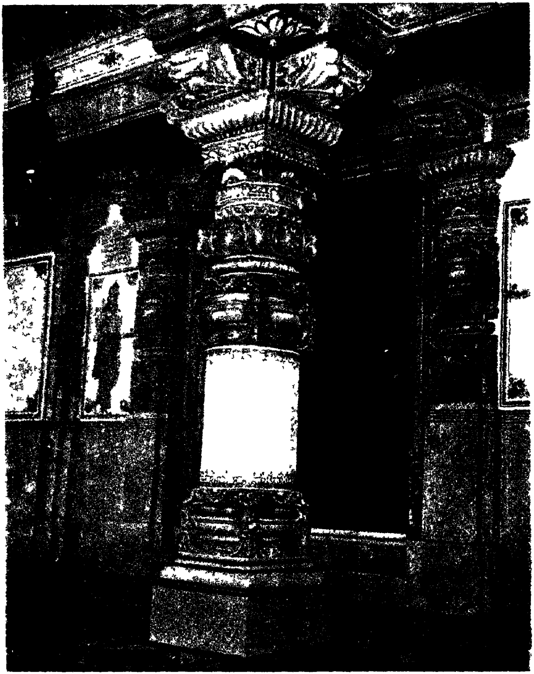


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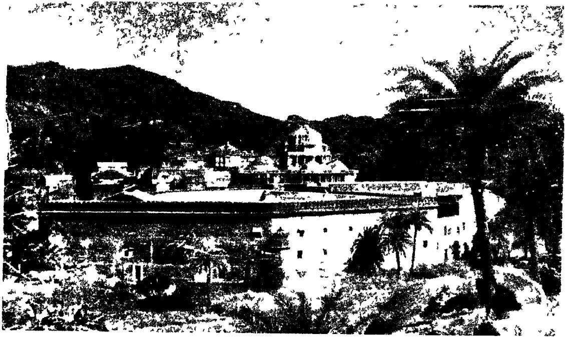




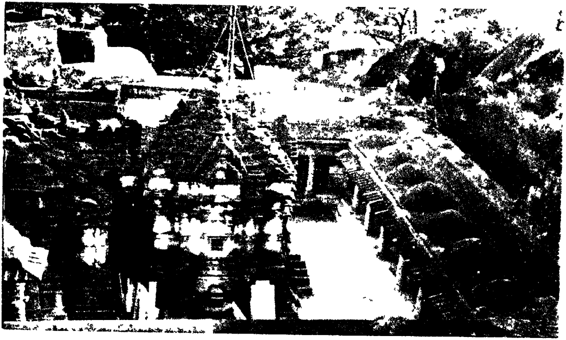
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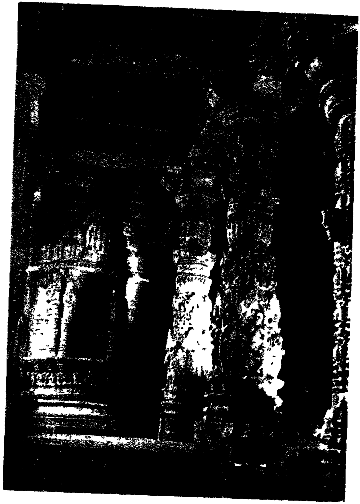
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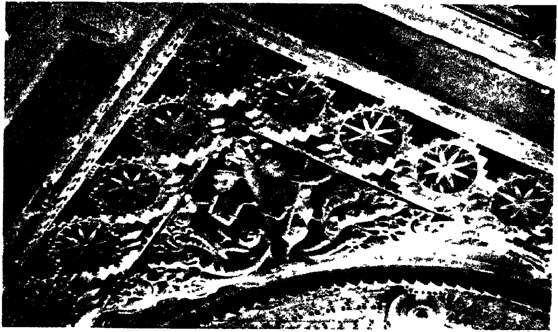
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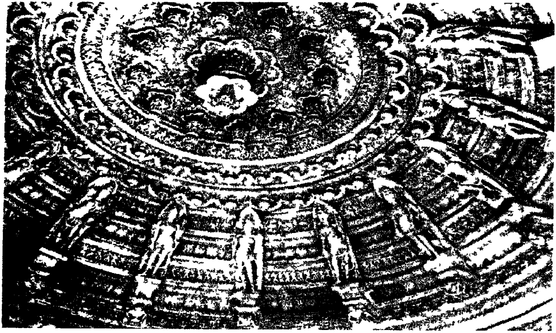
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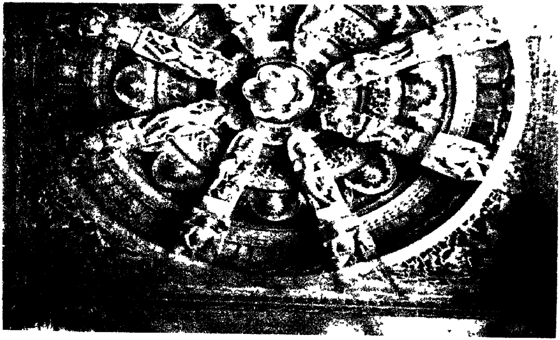
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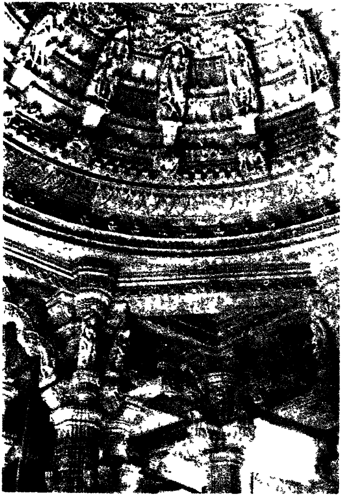
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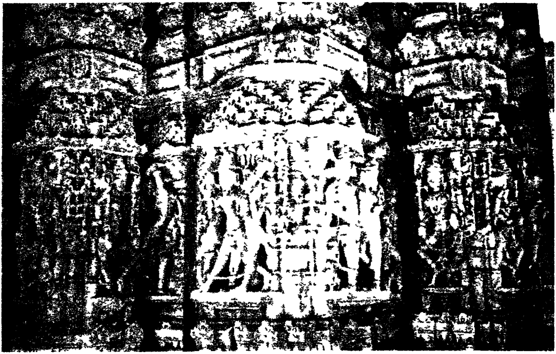
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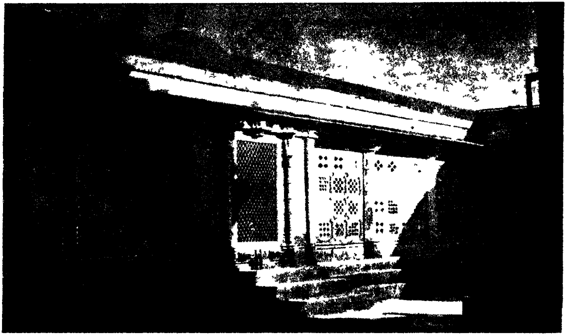
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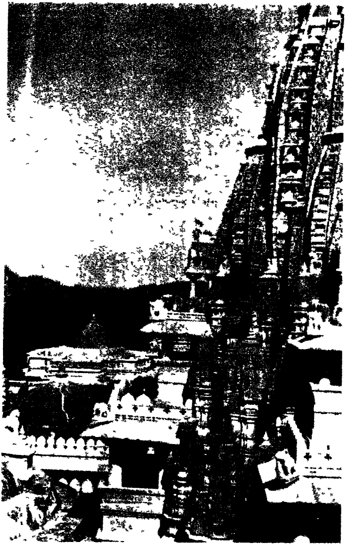
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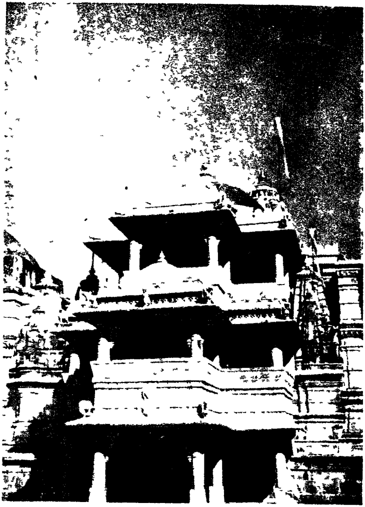
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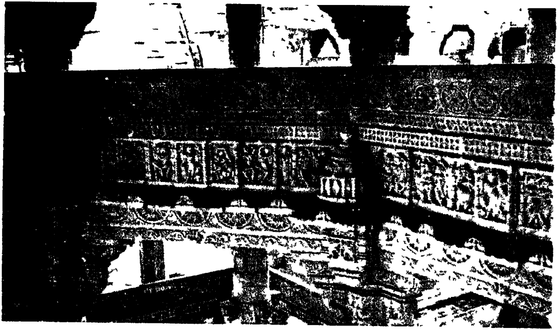
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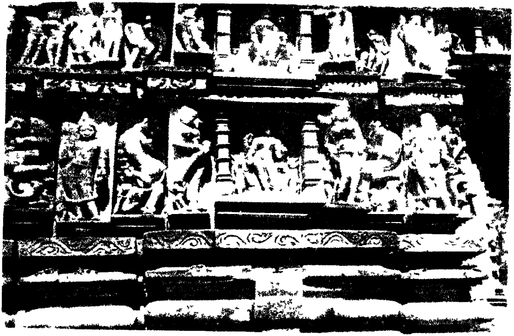
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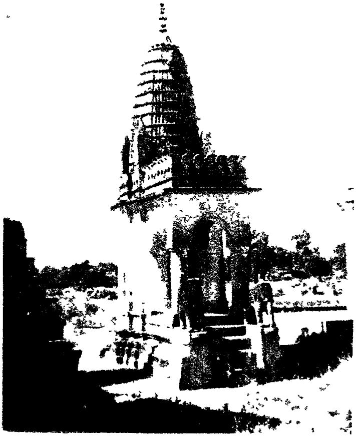
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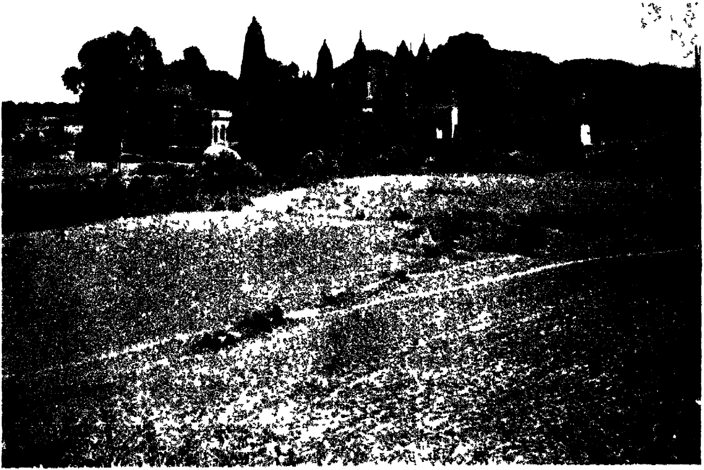
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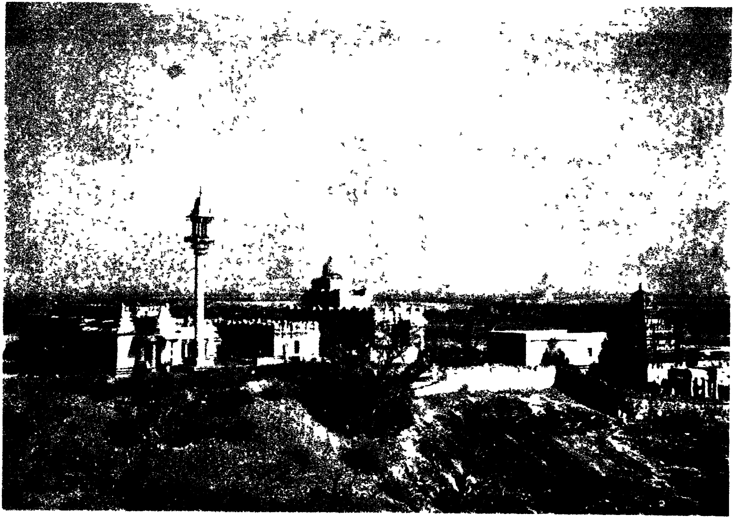


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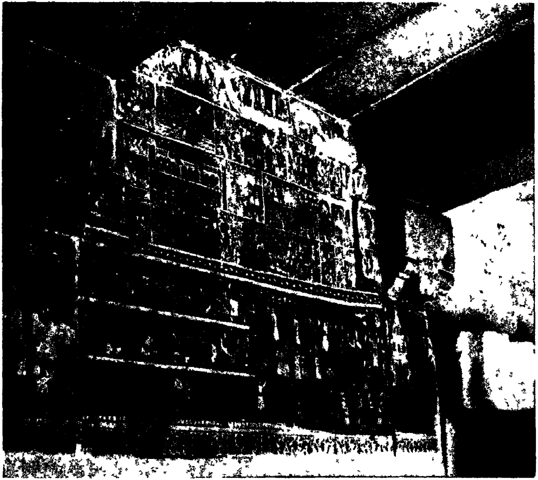


A View from Chandragiri of Indragiri, Śravana-Belgola (c. 2(

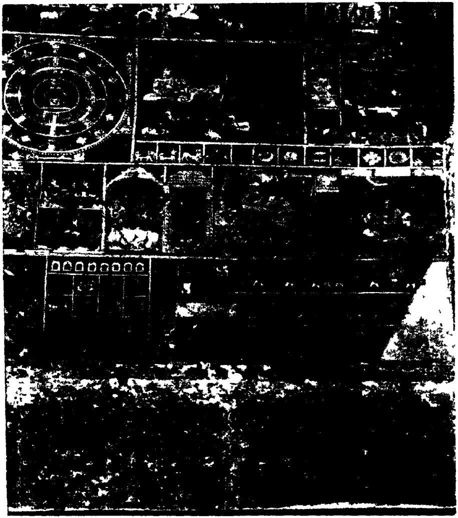


MĀNASTAMBHA, PĀRASNĀTH BASTI, KATTALE BASTI, CHANDRAGUPTA BASTI, S'ĀSANA BASTI, CHĀMUNDARĀYA BASTI AND MAJJIGANNA BASTI, AT CHANDRAGIRI, S'RAVANA-BELGOLA. (p. 20)



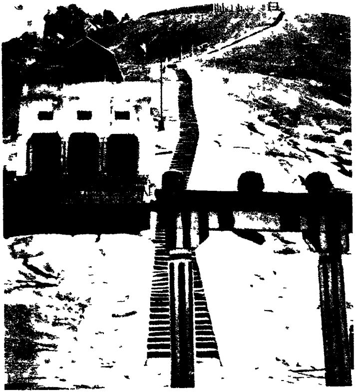


SOME SCENES FROM THE LIFE OF LORD NEMI.
(in the wall-paintings of the Jian Matha at S'ravanavelgola)

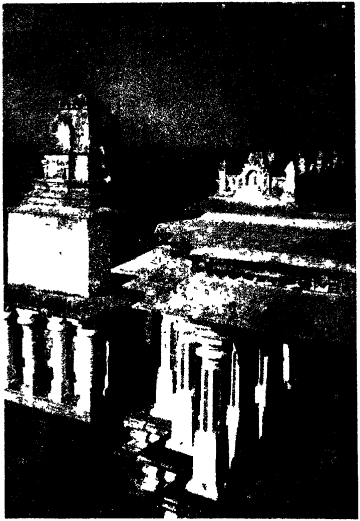


A PHASE OF THE PAINTED WALLS OF THE DIG JAINA MATHA, SRAVANABELGOLA.

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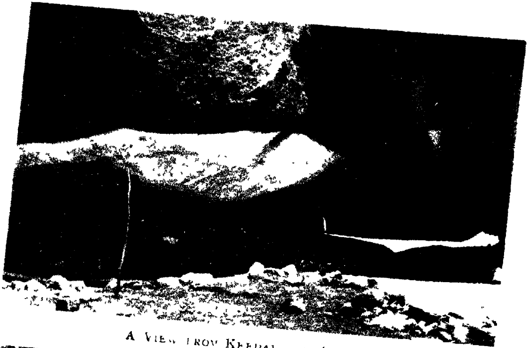


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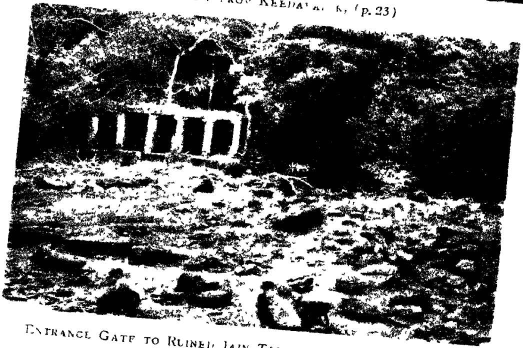


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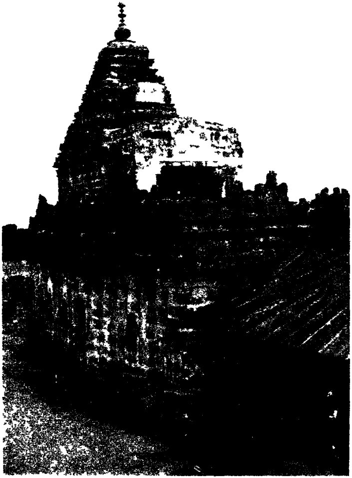
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ARCHITECTURAL FRAGMENT OF RUINED JAIN TEMPLE IN THE JUNGLE, KONDADA GUDDA, (p 23)



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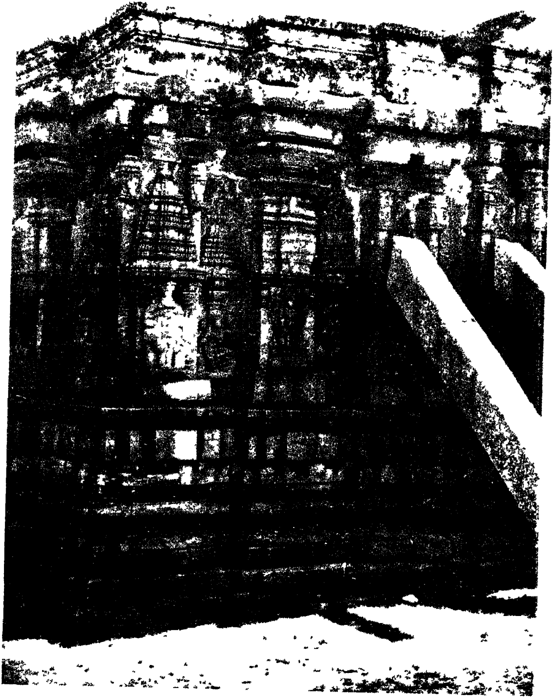
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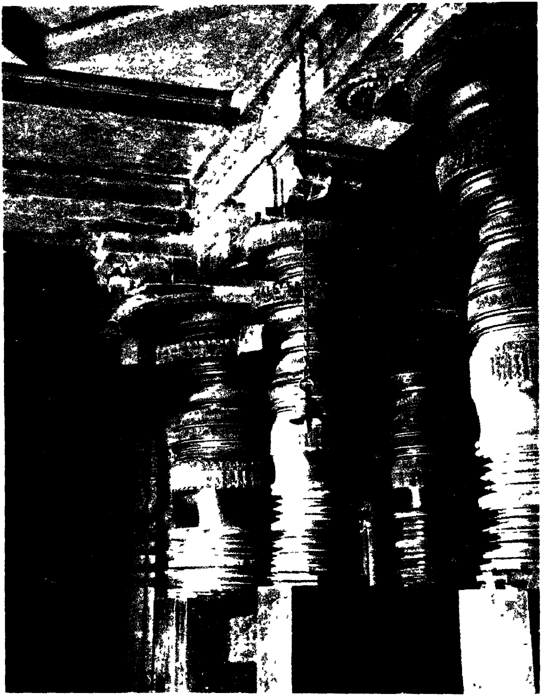
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Colossus of Bahu ai the son o R aiha
at Sravanabelgola



A VIEW OF S'ĀNTINĀTHA TEMPLE, JINANĀTHPUR (p. 25)



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A VIEW OF GANGITTI TEMPLE, VIJAYANAGAR, (p 26)



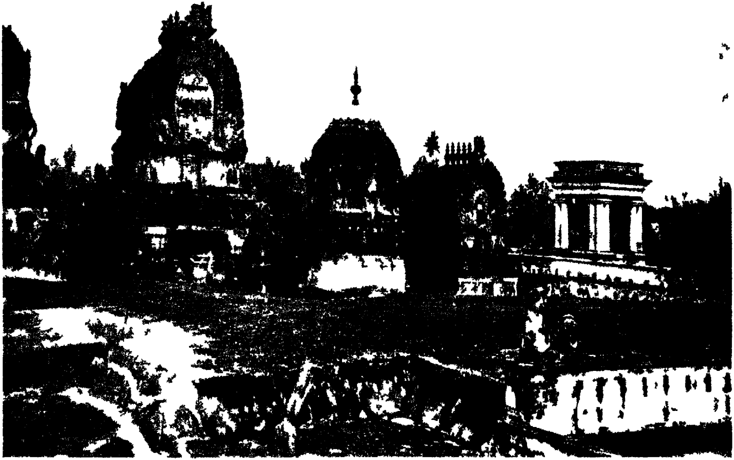
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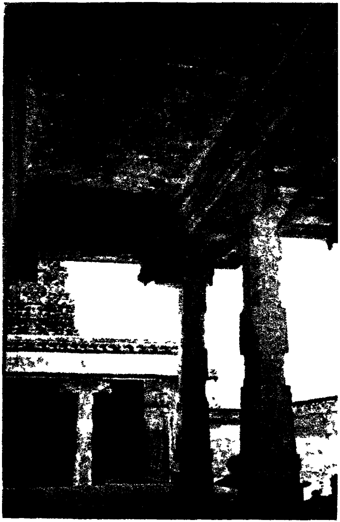
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(RIGHT)
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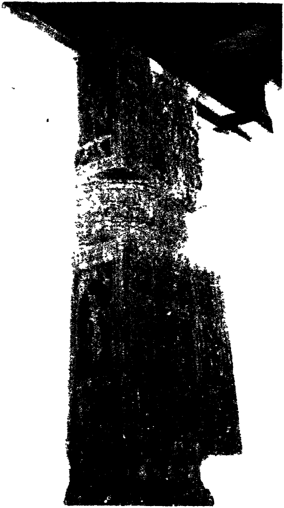
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Baikanathikari Basadi, Mūdabidri.



Betkeri Basadi, Mūdabidri.

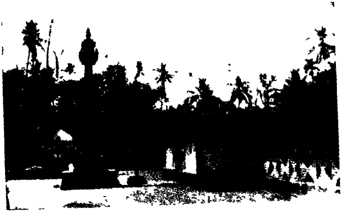


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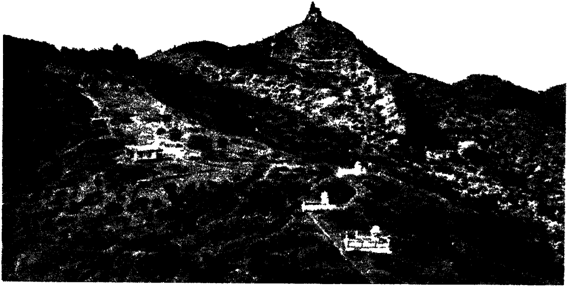
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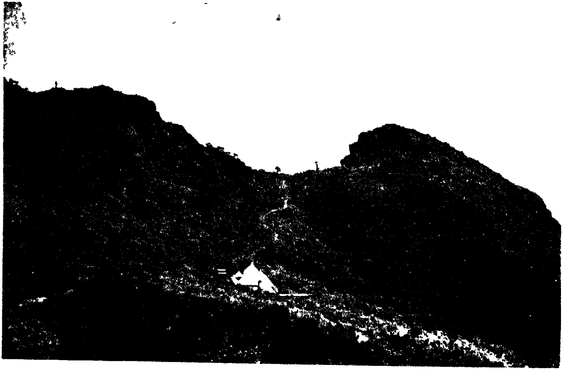
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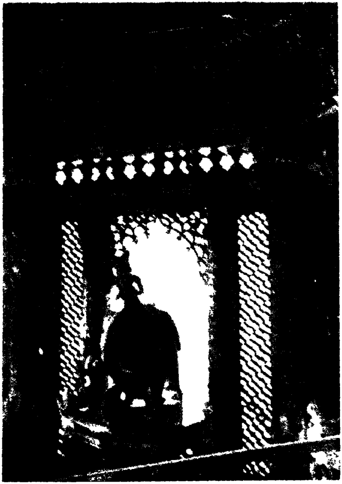
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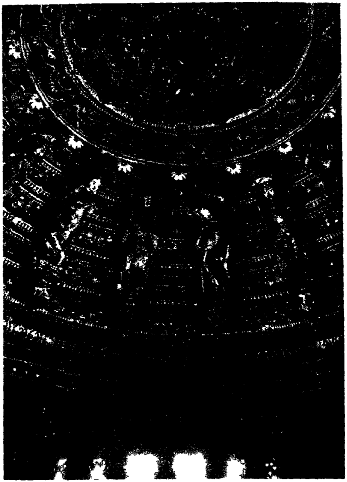
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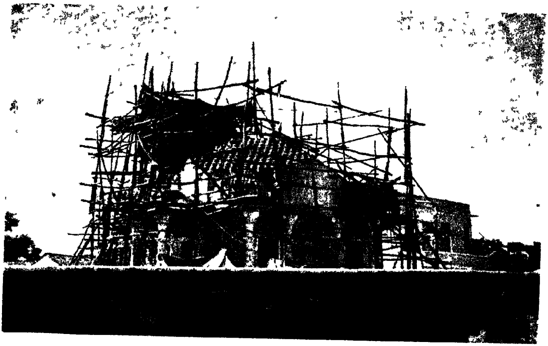
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PĀRASNĀTH TEMPLE UNDER CONSTRUCTION, PĀTAN (p 33)